

# THE NEW YORK DRAMATIC MIRROR.

VOL. XXV., No. 632

NEW YORK: SATURDAY, FEBRUARY 7, 1891.

PRICE TEN CENTS.



REPRESENTING AS LA TOSCA.



## AT THE THEATRES.

Star, Mr. Potter of Texas.

Mr. Potter of Texas, which was produced at the Star Theatre on Monday night, is not a gold play—far from it—and yet it is likely to meet with a considerable degree of favor among theatregoers that are neither critical nor exacting concerning their dramatic bill-of-fare.

The piece, however, possesses one drawback that is decidedly against its chances of popular acceptance. Mr. Gunter has not succeeded in making a long story short. It is true that the writing of the play antedates that of the novel. Mr. Gunter has much to learn in the art of dramatic construction. There is much tedious narration of incidents in order to entangle and unravel the plot.

Mr. Potter, for instance, relates instead of acting the story of his Texan career, which covers a period of twenty years. This was done with much artistic effect, to be sure, by Frank Mordaunt, who personates the title role, but the effectiveness was solely due to the actor's skilful elocution. Ralph Errol reveals to his son that he is a ticket-of-leave man; a revelation that also calls for autobiographical particulars. Baron Lincoln, a retired chief justice, favors young Errol with an account of his father's trial, and Lady Sarah Annerley, in the last act, is tricked by Mr. Potter into favoring the audience with a full view of the family skeleton, according to which her father, who was the prosecuting lawyer at the trial of Ralph Errol, was the real culprit himself.

It is a singular fact that, under the circumstances, Mr. Gunter should be endowed with a strong dramatic instinct. His play fairly boils with theatrical incidents. The trouble is that he allows his plot to boil over. The last two acts suffered particularly in this respect, and the lavish accumulation of melodramatic happenings caused critical auditors to take a humorous view of what was intended for a serious development of the story. But Mr. Gunter has earned our everlasting gratitude for one kind omission. He has not ventured to dramatize the opening chapters of his novel, which present, with dime-novel sensationalism, the thrilling experience of Potter and company during the bombardment of Alexandria.

Mr. Mordaunt, as we have already intimated, was capital as the Hon. Sampson Potter, of Texas. The Texan he depicts would not remain at large very long in a civilized community. The frequent allusions he makes to his chronic habit of carrying a gun would soon submit him to the stringency of "English justice," and ominous mystery, which is also frequently referred to in the course of the play. Moreover, it is probable that Mr. Potter's "darter," who is supposed to be very well up in the minor refinements of life, would have gently reminded her "dad" that there is a current fad in good society, according to which a gentleman should always remove his hat in the parlor, especially in the presence of ladies, to whom, by the way, Mr. Potter is singularly polite for an untutored cowboy. These idiosyncrasies, however, are by no means out of keeping with the preposterous type supplied by the dramatist. Mr. Potter is a wild caricature of Western eccentricity, and Mr. Mordaunt's portrayal of the character was more humorous and artistic than the author could have reasonably expected.

Minnie Seligman, who was cast as Lady Sarah Annerley, again proved herself possessed of emotional force, but she has acquired theatrical mannerisms that sadly mar her acting. The worst of these is her tendency to make long pauses between her lines, which she probably deems dramatically impressive, but which in reality are decidedly painful. In justice to Miss Seligman it should be said that she was handicapped with a ridiculous role, and made far more of it than the average actress would have done.

Louis Massen gave a telling personation of Charlie Errol, and Sidney Drew was quite comical as an Anglo-American dude. Henry Holland was seen to advantage as Baron Lincoln. Hugo Toland should take more time to speak his lines. Otherwise his personation of the Hon. Arthur Lincoln was fairly acceptable. May Haines and Elaine Edison did conscientious work in their respective characters of Ethel Lincoln and Ida Potter. The rest of the cast also evinced efficiency and thorough rehearsal.

## Grand.—The Two Orphans.

The revival of The Two Orphans at the Grand Opera House this week, and the joint appearance of Kate Claxton and Mrs. McKee

in their original parts of the orphan, proved an unquestionable success.

Kate Claxton's impersonation of the blind Louise is still the finished piece of acting that made the actress famous nearly twenty years ago at the Union Square. Mrs. McKee-Rankin, as the actress, handicapped to some extent by a tendency toward exaggeration, was enthusiastically applauded for her excellent portrayal of Henrietta.

The supporting company is an excellent one in every way. Mrs. Henry Vandenhoff gave an admirable personation of the hideous Mother Fossard. The cripple, Adolph Jackson, was artistic, and Wilton Lockyer was fairly good as the Chevalier de Vaudrey.

Great praise is due Viola Kelly for her admirable and intelligent performance of Marianna the outcast. Her acting in the first tableau was an excellent piece of work, and brought down the house.

## Windsor, Master and Man.

The tyranny of the rich and powerful over the poor and humble, as represented by Sims and Pettit's drama, Master and Man, held the attention of a large audience at the Windsor Theatre on Monday night.

The play was well staged, and the cast, in the main, proved meritorious. Dominick Murray as Humpy Logan repeated his former success, and as Jack Walton, Ralph Delmore was manly, vigorous and painstaking.

Lizzie Hunt's sister Thornbury lacked intensity. Belle Vician made a lively Letty, and Ella M. Beach was pleasing as Kestiah Honeywood.

Next week, Gurnes Collier Deceit.

## People's, After Dark.

W. A. Brady's After Dark, which has always been a great favorite with East-side theatregoers, attracted a large house at the People's on Monday night. The play was enthusiastically received and all the strong points applauded.

Edmund Collier as Old Tom, the part formerly played by Mr. Brady himself, gave a very acceptable performance and received several curtain calls. J. W. McConnell as Gordon Chumley, E. L. Walton as Dicey Morris, Frank Richardson as Richard Knatchbull, and Nellie Buckley as Rose Edgerton, all acquitted themselves with credit. Stella Rees was very good as Eliza. The rest of the company did fairly well.

Next week, Minnie Palmer in A Mile a Minute.

## Standard, The Dazzler.

Evergreen and always popular Lydia Thompson is the Standard attraction this week. On Monday night the theatre was well filled by an audience that thoroughly enjoyed her entertainment.

The Dazzler was fully noticed in these columns two weeks ago when it was produced at the Park Theatre. The farce-comedy then scored an immense success, which was fully duplicated on Monday evening.

## Tony Pastor's, Vaudeville.

A well-filled house at Tony Pastor's Theatre on Monday night enjoyed an excellent programme.

Besides the genial Tony himself, the inimitable Maggie Cline and the remarkably amusing Russell Brother were leading features of the evening's performance.

The winsome Lottie Gibson sang in a bewitching style, and was warmly applauded. A clever dancer, Josephine Henley, the Glimmeretti acrobats, and Edwin French, the banjoist, were also well received.

## At Other Houses.

The County Fair is drawing as well as ever at the Union Square Theatre.

Men and Women is still in popular demand at Proctor's Theatre.

Blue Jeans booms merrily along at the Fourteenth Street.

Poor Jonathan appears to be a permanent attraction at the Casino.

Nerves is the cause of nightly hilarity at the Lyceum, where people have been turned away several times recently.

Lawrence Barrett and his company will continue to appear in Guido Ferranti throughout the week.

A Straight Tip is in its second week at the New Park Theatre, where it is drawing crowds.

Reilly and the 400 is likely to run for the rest of the season at Harrigan's New Theatre.

Nat Goodwin at the Bijou in The Nominee is doing a big business.

R. C. Carton's three-act play, Sunlight and Shadow, announced for production at the Madison Square Theatre last (Tuesday) evening will be duly noticed in next week's MIRROR.

The last performance of Judah occurred at Palmer's Theatre on Monday night. Last evening the theatre was closed for a dress rehearsal of John Needham's Double, preparatory to tonight's production of that play.

## BERNHARDT AS LA TOSCA.

The role in which Sarah Bernhardt will effect her Centre on the New York stage tomorrow (Thursday) evening is one that has been constructed especially as a medium for the display of her singular genius.

We have already seen La Tosca, and we have rejected the play as a product marred by its repulsiveness and in its plethora of cheap theatrical devices. But the faults of the drama will be condoned on a second hearing if Bernhardt's personation of Floria is equal to the accounts that have preceded her to these shores.

On the first page of this issue The MIRROR presents a striking picture of the celebrated French actress in the character of the opera singer. She is seen posing for Mario, her art-lover. Mr. W. Verbock's charcoal sketch furnishes a graphic preliminary introduction to Bernhardt's latest interpretation.

## SARAH'S RETURN.

The *Clairvoyant* got in on Monday about noon much to the joy of the party that had been waiting around the Bay for a day and a half, impatiently awaiting Sarah Bernhardt, the vessel's most interesting passenger.

The captain of the ship would not allow the welcome to go on board at quarantine, but they whistled their greetings and unbuttoned their enthusiasm when the *Clairvoyant* reached her dock. But here another annoyance was in store for Sarah. The customs officer detained her for a time while he made up his mind whether the actress dog was entitled to enter the republic free of duty.

Bernhardt controlled her famous temper admirably, and also stood a "several hours' siege with the interviewer at the Tilkey House in the afternoon. Her chat was sprightly but not particularly significant.

In the evening Bernhardt rehearsed her company in La Tosca at the Garden Theatre.

## GLEANINGS.

FRANK M. STANLEY will join Harry David's company this week.

J. H. SIM-LAR writes: "The MIRROR seems to get brighter with every issue."

HARRY CRANFALL will commence his tour next week in a new comedy, entitled Misfits, under the management of Joel Marks.

HARRY W. WENDEL, a young and clever comedian, has opened a school of elocution in Brooklyn.

HARRY BILL is to take out a company in The Strategists next week.

RAHEL DEAN has joined The Irish Corporal company.

CHARLES B. PALMER was in town recently organizing a stock company for Scranton, Pa.

DAN FROHMAN'S Prince and Pauper company will close season on Feb. 14, having completed a tour of forty-eight weeks.

It is said that when the lease of the building at Broadway and Forty-second street, held by Acker, Merrill and Condit, expires about two years hence, the Astor estate will tear it down and put up a theatre.

JAMES OWEN O'CONNOR telegraphs from Chicago: "The notice in last week's MIRROR that I played here behind a net is false. Big hit rather."

MINNIE HAYK and Al Hayman were arrivals from Europe on Monday.

A TYPOGRAPHICAL error occurs in the advertisement of John D. Misher's Academy of Music, at Reading, Pa., in which the receipts of Nellie McHenry's engagement on Jan. 1 are given as \$6,540. It should be \$654.

W. S. O'CONNOR is responsible for this: "Wir erlauben Ihnen hierdurch mitzutheilen das Herr Heinrich Comor am 10ten Februar ein zweiwochentliches engagement antreten wird, und zwar im Boston Theatre, in dem Hoytschen Lustspiel, A Trip to Chinatown."

THE people engaged for Hammerstein's new stock company, which is to produce Husbands and Wives at the Harlem Opera House, on the 20th inst., are Robert Hilliard, Charles S. Dickson, W. I. Melville, Alexis Markham, W. J. Hurley, Nelson Pecker, E. Soldene Powell, Jesse Jenkins, Royal Roche, Mrs. Duon Boucicault, Amy Lee, Ida Van Sicklen, Idalia McDonald, Mrs. Charles Edwards and Jennie Eddy. W. H. Daly will stage-manage the production.

SHEP BROTHERS, a real estate firm of this city, and the owners of the Bijou Theatre, are arranging plans for a new fireproof theatre, to be built on the northwest corner of Forty-first Street and Broadway. It will be 60 feet wide by 110 feet deep, and will be first class in every particular. The house is being built for a manager who already owns a theatre here, and who has deposited \$50,000, through an agent, as a guarantee of good faith in signing a lease of the proposed new theatre for twenty years. Mr. Daly's name is mentioned, but Manager Dorsey claims to know nothing of the scheme.

LEWIS N. GUNTER has left the Money Mail company.

ER. BROWN, who has been ill with typhoid fever, joined the One of the Bravest company at Petersburg, Va., on Monday night.

SAMUEL COOK has resumed his old place as treasurer of the New Park Theatre.

THE vaudeville team of Lester and Allen has been dissolved by mutual consent. William Lester will continue with his vaudeville company, while Paul Allen will probably go into farce-comedy.

MASS. MURPHY will leave Hallen and Hall's Later On company next Saturday, although he does not begin his season under the management of J. D. Levy and Co. in O'Leary's Neighbors until March 26. Among the people already engaged for the production are Sam J. Ryan, Minnie Cunningham, Jennie Eddy, Bebe Vining, and Lester and Thornton. The latter gentleman will write new songs and music for the production.

MAYNARD ROSENBAUM claims that James T. Powers played to more money at the New Park Theatre last week than was ever in the house before at the prices. On Saturday night more people were turned away than entered the house. Beginning with this week Thursday matinees will be given regularly. The profession has received invitations to be present at tomorrow's matinee.

LEWIS WATKINS, of the Broadway Theatre, is a clever advertising agent and is constantly on the alert for new ideas. He now has six negro bill-posters, the first who were ever in the business, posting up announcements of Lawrence Barrett's success in Guido Ferranti at the Broadway Theatre.

W. D. COCKY and Julian Jordan have written a duet for Marion Elmore and Lena Merville, of the Von Vonson company. It is entitled "Why Do They Call Me a Little Boy?"

GEORGE HAWLEY assumed Lea Peasley's part in The Mikado at short notice, last week, and acquitted herself with decided credit.

MAYNARD CHAFFER has tendered the Park Theatre, Boston, to the Central Labor Union for a benefit concert to be given on Washington's Birthday.

THE Ninth Street Theatre at Kansas City is to be improved. H. D. Clarke, the owner of the theatre, has bought ground in the rear of the house, which will be enlarged to that extent, and the auditorium lowered to the ground floor. When finished the house will hold 3,000 people.

THE Atlantic City, N. J., Opera House is closed and James Idler, the manager, has abandoned his lease and retired. Mr. Idler has lost a large sum of money in the venture. H. C. Loughmeyer, the owner of the Opera House, positively declares that it will not be opened again as a place of amusement. Mr. Idler is to be tendered a benefit.

ONE in Wisconsin, on Friday last, John L. Sullivan is reported to have terrorized his company and the passengers on a train going from Harvard to Freeport. He was taken to Rockford to recover from his violent exhilaration.

LAST Saturday night The Senator was played for the 27th and last time at the Star Theatre. Many prominent New Yorkers—statesmen, politicians, actors and literateurs—were present. At the end of the third act, W. H. Crane said a few graceful words of farewell, and promised to return with new plays next Autumn.

LUCIAN SULLIVAN, formerly of The Braving the World company, joined the Grimes' Cellular Door company at Boston last Monday.

THE benefit of the attaches at the Fifth Avenue Theatre on Sunday night netted over \$2,000. The statement that the employees' back of the curtain were excluded from a share in the proceeds is denied by those who had the affair in charge.

LAST Sunday's issue of the World republished a portion of an article by William Gillette, which was credited to Washington. For the sake of accuracy it would be just as well for the World to insert a correction and credit the extract to THE NEW YORK DRAMATIC MIRROR, as it is taken verbatim from Mr. Gillette's essay entitled "Will It Live?" which was published in our issue of Jan. 27, 1914.

HARRY W. ENNELL sailed for England last Saturday. He will return in May.

MRS. GEORGE J. KNIGHT writes: "I read in the last issue of THE MIRROR that negotiations are pending between Mark Murphy and myself. Kindly deny this statement. I did not know that there was such a man as Mark Murphy on earth." Mrs. Knight has been ill for five weeks in Chicago.

F. W. HOFFER, the manager of the Harlem Theatre, has purchased from C. R. Gardiner all the rights to Out of Sight. The company now playing the piece will be augmented immediately, among the recent engagements being Mme. Diss de Bar, who will create a part written especially for her, covering the principal events in the Marsh spook picture sensation.



## THE HANDGLASS.



ON THE BALTO.

MONTAGUE.—Lovely head of hair you have!

DE SNOODERS (delighted).—Think so?

MONTAGUE (admiringly).—Yes. Do you know what I'd do if I owned it?

DE S.—What?

MONTAGUE.—Get it cut, dear boy.

They don't speak more.

WE A JOKE.

TOLLING.—reflexing—sorrowing  
onward thro' life he goes  
Even evening finds him on the stage  
Wearing his other clothes.

MISS PRETTIER.—Have you seen Beau Brummel?

MISS KNOWNOT.—No, but I think his cough-drops are perfectly splendid.

A FARCE-COMEDY audience at a Brooklyn theatre last week were requested to carry away no portion of the plot. They didn't.

Now that Francis Wilson has begun writing to the magazines we may confidently expect a treatise on "The Final Extinction of Man" from Maggie Cline, or a gilt-edged essay from Harry Kernell on How to be Happy though in the "Business."

A SUNDAY paper—in fact, several Sunday papers—announced recently that Belle Urquhart and Sylvia Gerrish were going abroad, "alone, without maids, couriers, etc.," as though it were a wild and utterly reckless proceeding. How long is it since two sufficiently mature actresses were unable to travel without chaperones, mammas or guardians?

Twice a first-night show in a Jersey town.  
And they sent this message curt:  
"House and audience both fell,  
But we've all escaped unhurt!"

THE SAME THING.

BONES.—"Is it true that Misen has become a reporter? I never knew that he had any experience in that line."

BONES.—"No, but he was night clerk in Coulton's drug store for five years, you know."

A BOXING MATCH between a living skeleton and a fat man is one of the artistic trifles offered to museum epicures this week.

HE MUST HAVE BEEN A DYSPHECTIC.

SAMBO.—"Can you tell me, Brudder Bones, is life wurf libber?"

BRUDDER BONES.—"Well, Sambo, it all depends on de libber."

SOME of the horses entered by James Powers in A Straight Tip are "Jay," out of Pocket, by Bunco, "Ice Water," out of Pitcher, by Bell Boy, "Grover Cleveland," out of Office, by Harrison.

NEVER!

I sing an actor man,  
Imagine if you can  
In gaiterettes of tan,  
With checkered clothes,  
Who an' b'es down Broadway,  
With manners blithe and gay,  
But never stops to pay  
The bills he owes

MESSRS. TABASCO AND DEBILLE are engaged in preparing a new play, and the opening portion is supposed to be somewhat after this pattern:

Scene—A room with a zigzag staircase—the more zigzag the better. Large window at back, through which snow may be seen falling or moonlight shining, as desirable. Servants continually coming in without any reason whatever, lighting and extinguishing

lamps. Organ in the distance playing plaintive music.

Enter, looking apprehensively around her, some actress in a carriage cloak. What she says doesn't matter so much, but she must look apprehensive, and the cloak must be all wool and a yard wide, etc., etc.

Two skirt dance girls from London's shores  
Would here be classed "safety."  
But just because they're English born  
We speak of them as "safety."

In Blue Jeans, Robert Hilliard makes an entrance on a tricycle. Somebody wants to know if he chooses a three-wheeler instead of the favorite bicycle to be historically correct or for safety's sake?

DE BONE.—Has Tiewalker obtained an engagement at last?

ROBERT.—"Yes, he's going to be a Babe in the Wood at \$30 a week."

A YOUNG WOMAN traveling with a snide barn-storming company in the West was pursued by an infuriated husband in false whiskers and goggles, who demanded that she return to him or else give him a written release from the marriage. She chose the last and least evil, saying that she was "wedded to her Art."

BONES.—De Lean is getting too thin to play comedy parts.

BONES.—"Yes, he's going on the road with a minstrel troupe as 'Bones.'"

A ST. LOUIS JOURNAL gives a notice to what they call an infant prodigy in that part of the world. It is a boy two years old who does not yet play the piano.

## A COMEDIAN'S DEBUT.

Copyright 1911, by the United Press.

I shall never forget my first journey in the New World. It was a June night, and I rapturously viewed the lovely scenery along the Hudson and it entranced me. Indeed, its splendor made me quite forget the discomfort of a deck passage. I sat up all night watching the glorious scene, hallowed and softened in the gorgeous moonlight. It inspired and encouraged me, for youth is ever hopeful, and such a fair land, I told myself, would treat a stranger kindly. Here I could start afresh, carve out my own career and prove myself worth something after all.

Arrived in Albany I discovered that the theatrical season had closed. For at least two months nothing would be done, so I wrote to the stage manager of the leading theatre soliciting an interview, which I, kindly granted. Desperation gave me courage and I deluged him with a torrent of enthusiasm. He listened patiently and with ill-concealed amusement. His advice was excellent.

"Choose any other career," said he, "Education opens the way to success in any other pursuit, in this country."

"Why not in the theatrical business, then?" I asked.

"Uncertainties too great, competition too keen, success generally impossible," he rejoined, sententiously.

My continued arguments to the end that the burning cause of tragedy might unknowingly possess in me a new Kean or Macready, drew forth the following never-to-be-forgotten remark:

"A fellow with such a mug as yours play tragedy? Bosh! No, sir, if you go into this business you may in fourteen or fifteen years be receiving \$15 per week, and you'll be pretty doggoned lucky if you do that." I have to acknowledge his foresight with regard to tragedy, and I endorse his reference to the "mug," as he termed it, but in the matter of salary his prophecy was not verified, for at the expiration of fourteen years I found myself back in London and playing the Scotch Professor with an attendant compensation of one hundred and fifty dollars a week.

My interview with the Albany manager ended without any definite understanding. He was impressionable and very kindly promised to do what he could for me. At the same time expenses had to be considered, and after some little difficulty I secured a temporary situation in a drug store, the compounding of medicines having formed a part of my medical education in the old country. In this capacity I got along very well, and was enabled to pay my own way for the first time in my life. My spare time was devoted to the study of legitimate parts, and in a very roomy attic I howled through Richelieu, murdered Hamlet and caricatured Claude Melnotte to my heart's content and to the amazement of my fellow-boarders.

At length patience was rewarded, a letter from the stage-manager in answer to my numerous reminders of his promise bringing me the glad news that I could go into the box office in Division Street and, if an opportunity were presented I should be entrusted with a small part on the stage. This was enough, and in a short time I found myself busily engaged in box-office work, content to

drudge in the present, so long as the future held in store the fruition of my rosy dreams. I was exceedingly verdant at first, of course, and many were the ingenious devices of the enterprising small boy to gain admission to the theatre on nominal terms. I had charge of the gallery sale of tickets, and bogus shimplasters and rolls of neatly whittled brick with a cent at each end were all too artistically for detection by my trustful eye, and losses from my lack of cleverness in detecting frauds of this description frequently had to be made good out of my very small salary.

Experience taught, however, and I soon put an end to these little picaresques. I really became so useful that I stood in my own light, my manager displaying no anxiety to give me the opportunity I so ardently desired. But nothing is truer than that everything comes to him that waits. Actors were erratic in those days and sudden indispositions were not uncommon. Thus it happened that as I was about to close the box-office one afternoon, the stage manager came to me, and in rather a mysterious manner, said:

"Felix, you had better get up in this part, as you'll have to go on for it tonight."

"To-night? I gasped, 'how about rehearsal?"

"Come back with me on the stage and I'll go through the part with you," he said.

We groped our way on to the stage. I could hardly see the lines in the wretched light. The stage manager was in a hurry to get home and he brought me on at one entrance and took me off at another, in the most perplexing manner. This he repeated through the various stages of the play, until my head began to swim, and then he hurried off to supper, saying it would be all right at night.

I rushed home and did the best I could under the circumstances. Memory seemed to have forsaken me, but I finally composed myself and got back to the theatre fairly well prepared for the ordeal.

But everything was against me. Instead of being allowed to go quietly to a dressing room and make deliberate preparations, I was compelled to sell my gallery tickets as usual and it was not until five minutes before the curtain went up that I was released. I rushed down to the dressing room in mad haste and speechless with excitement. The part I had to play was that of a detective, whose duty it was to arrest the villain of the piece, and to guard me against resistance at the villain's hands I was escorted by two military representatives of the British Army—in reality two very sad looking supers, in dirty red coats and gaiters and carrying old-fashioned muskets.

The overture was finished in an inconceivably short space of time, and I found myself standing with my escort, in an upper entrance, waiting for my cue.

Thoughts of home, of the unexpected opportunity, of all that I had gone through for this one supreme moment, brought a big lump into my throat. I was rudely awakened, however, by an unexpected dig in the back. This was a friendly reminder that my cue had come and a roll of the drum, in the orchestra, announced our approach. I boldly sallied forth, followed by my escort.

Flash-bang-crash! Where am I? Is the whole building on fire? Jets of light surround me, the stage heaves again, am I in heaven or the other place? Thunders of applause from the boys in front of the house cut off my last glimmer of reason. I float down to the extreme R. cor., and clap the defiant villain on the back. With a snarl and an imprecation he turns upon me. Mental and physical paralysis follow, utterance is beyond me. I stand and gasp at him—chained to the spot in convulsive spasms.

The line I should have spoken—"Roland Hetherington, I arrest you"—was whispered and muttered and finally shouted by every person on the stage, except myself. The audience after a while took in the situation, and fairly screamed with laughter.

"Take him off, take him off," was shouted from behind the scenes, and I was summarily led off by the military escort, the bold, bad man who should have resisted arrest in a most spirited manner, having to follow in our wake in the meekest and most lamb-like way imaginable. Thus did my golden apple turn to ashes and thus ended my first professional appearance on the stage.

I was soon recalled to the reality of affairs by the voice of my manager, who in emphatic language told me to get into the box-office and never show my nose on his stage again. I expostulated, but to no purpose, and finally settled matters by sending in my resignation, which was promptly accepted. My kind friend, Walter Keeble, the stage manager, tried to dissuade me, but without avail. He pathetically warned me of the rigors of Winter, predicting difficulties and hardships ahead, if I persisted in my determination.

Poor Walter Keeble has long since passed away. A kind heart was his, and he was a good actor and a considerate man and a true friend. I gladly add my small tribute to his memory.

## PROFESSIONAL DOINGS.

WILLIAM GRANIER will leave The Waifs of New York company on Saturday.

EDWARD WALKER, the young English tenor, who has been singing in The Pearl of Peking very successfully for the past two seasons, has been engaged for the role of Eugene Toddlers in *Capitaine Corcoran*.

THE GREAT OLD TIMES company, now at Pittsburg on Saturday night.

FRANK ROBERTSON will leave The Waifs of New York company on Saturday.

CHARLES ROSS, formerly with the Lady with Roland Reed, has been engaged by A. M. Palmer for John Needham's Double.

T. H. GRANN is lying seriously ill in this city. He is suffering from blood poisoning, and one of his toes will have to be amputated.

THE Dramatic Association of Nyack on the Hudson presented Barton's comedy of Uncle at the Holloway Opera House on Jan. 21, under the direction of Mr. Danney Maskell, with the following cast: Chick Bonta, Charles L. Brownell, Paul Beaumont, Edward R. Arkenburgh, Peter Fletcher, George L. Chapman, Paddy F. C. Green, Mrs. Beaumont, Kate L. Pomeroy, Emily Montrose, E. M. Eaton, Sarah Jane, Maudie Marshall.

A. M. PALMER, Daniel Friedman, and Augustin Daly have joined forces for a benefit to be given to the German Polytechnic at the Metropolitan Opera House Feb. 10.

FANNIE CAMPBELL, now at The Liberty Bell company.

COLONEL ROBERT BARTON, proprietor of the Barton Opera House, Fresno, Cal., one of the handsomest theatres in America, is here on business connected with the Barton Vineyard, of which he is the general manager. He has just returned from Europe, and is stopping at the Plaza Hotel.

SARAH MARTINEAU fainted on the stage of Harris' Academy of Music, Baltimore, on Thursday night at the end of the first act of Dr. Bill, and Nellie Lingard took her place.

A BEHIND change for the better has taken place in the Duff company. When in New York last month it was weak. Since then, Marie Tempest, John A. Mackay and two or three competent singers have been added.

JOHN J. McNALLY, of the Boston Herald, came to New York for the first night of A Straight Tip. The next night he was in Boston in time to see the curtain rise on the first act of Cleopatra.

THERE was quite a metropolitan air to the lobby of the Hollis Street Theatre, Boston, on the opening night of Cleopatra last week. A number of New York papers had sent representatives to see how well the task of making new scenery and costumes had been accomplished. The production is in every detail as complete and elaborate as it was before the burning of the Fifth Avenue. The breast-plate worn by Mark Antony is about the only thing saved from the original production. Even the serpents had shed their old skins so as to be immaculate for Boston.

THE Boston Museum has had an exceptionally prosperous season so far. The Solicitor is an emphatic financial success. In about two months it will be withdrawn. Sunlight and Shadow will follow it.

HERBERT KELLEY and Georgia Cayvan will create the leading parts in The Old, Old Story, the new play by Walter C. Bellows and Benjamin F. Roeder, to be presented for the first time at the Lyceum at a special matinee on March 2.

JOHN KELLER is in active demand. He will be seen next week in a production of Only a Farmer's Daughter, in Philadelphia, the week following he will support Helen Barry in a new play, Tit for Tat, in the same city, on March 10, he will play the leading juvenile part in The Power of the Press, at the Star Theatre, and on May 18 he will be seen as Fox in The Veiled Picture, in support of Helen Barry, at the Lyceum Theatre. He has also received an offer from McMahon Brothers, the Australian managers, to star in Australia in Men and Women.

C. T. DAVIS writes that his play, The Bonanza Prince, which was recently produced at New Orleans by James O'Neill, is to be performed by the latter next season with a splendid cast. The Bonanza Prince is a revised and rewritten version of An American King, by the same author, and which Mr. O'Neill produced about eight years ago.

JOHN A. STEVENS has evolved a unique circular to throw light on and incidentally advertise his new play, Thou Art the Man. "Captious criticism," writes Mr. Stevens, "will declare that plays and novels 'with a purpose' are out of the domain of art. I answer such censure by saying that earnest, honest effort glorifies any art, and that as a great painter sends forth a spirit of devotion when he pictures a Madonna on his canvas, or loans the immortal features of Him who was crucified on Calvary, so with humble mien and faltering pen let me try to proclaim the truth that is within me." The manifestation of Mr. Stevens' spirit of devotion will be awaited with more or less interest.



THE NEW YORK  
DRAMATIC MIRROR.THE ORGAN OF THE AMERICAN THEATRICAL PRO-  
FESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS:

Twenty-five cents per square line.  
Professional cards, \$2 per line for three months.  
Ladies' (display), professional cards, \$2 for three months; \$3 for six months; \$4 for one year.  
Managers' directors' cards, \$1 per line for three months.

Open Time announcements, 50 cents for one date and 25 cents for each additional date—no insertion.  
Reading notices marked "A" 50 cents per line.  
Advertisements received until 10 A. M. Tuesday.  
Terms cash. Rate cards and other particulars mailed on application.

## SUBSCRIPTION:

One year, \$4; six months, \$2; three months, \$1.25.  
Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$5 per annum, postage free.

The Dramatic Mirror is sold in London by our agents, the International News Company, Broad Street, Chancery Lane; at Lee's Exchange, 22 Chancery Cross, and at American Newspaper Agency, 15 King William Street. In Paris at the Grand Hotel des Capucines and at Bontemps, 17 Avenue de l'Opera.

The Trade supplied by all News Companies.  
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.  
Entered at the New York Post Office as Second Class Matter.

NEW YORK - - FEBRUARY 7, 1891

\*The Mirror has the Largest Dramatic  
Circulation in America.

## CURRENT AMUSEMENTS.

BIJOU THEATRE—The House, 8 P. M.  
BROADWAY THEATRE—Glad Rags, 8 P. M.  
CASINO—Four Jonathan, 8 P. M.  
FOURTEENTH ST. THEATRE—Blue Jeans, 8 P. M.  
GARDEN THEATRE—Sarah Bernhardt, 8 P. M.  
GRAND OPERA HOUSE—The Bohemians, 8 P. M.  
HARRIS'S THEATRE—The House, 8 P. M.  
H. J. JACOBI'S THEATRE—A Day's Secret, 8 P. M.  
HUNTER AND BIRLS—The House, 8 P. M.  
LEUCUR THEATRE—The House, 8 P. M.  
MADISON ST. THEATRE—The House, 8 P. M.  
NEW PARK THEATRE—The House, 8 P. M.  
PALMER'S THEATRE—The House, 8 P. M.  
ROSE'S THEATRE—The House, 8 P. M.  
STOCKS THEATRE—The House, 8 P. M.  
THEATRE—The House, 8 P. M.

## ARTIST AND MANAGER.

MR. MANSFIELD'S card in the *Herald*, explaining his views on managers in general and his own managers in particular, is one of the refreshing developments of the week.

Mr. MANSFIELD, modestly eschewing the first person singular (on this occasion), calls attention to the fact that his valet has remained in his service—in spite of a little passage at boots that once disturbed the serene relations of master and man—for five long years, and that certain members of his company have been with him from two to five years, "but Mr. MANSFIELD has been constantly obliged to change his manager."

Changing his manager comes as easy to Mr. MANSFIELD as changing his trousers, and for that reason the cause thereof, as stated by the actor himself in his published letter, is examined with the greatest interest.

"The average theatrical manager is a person," he explains, "who is in no wise in touch with the artist, but looks upon him merely as a commercial commodity, to be commended or condemned in accordance with his docility under the yoke of the box-office."

Unless common report be treacherously unreliable, the average artist has been known to "tetch" the average theatrical manager, frequently with distinguished success. Mr. MANSFIELD's valet, too, was "in touch" with his employer when Mr. MANSFIELD threw his boots at that important functionary. But the valet forgave Mr. MANSFIELD and withdrew his suit for damages, which was an example in Christian sweetness of spirit that the artist might well emulate in his relations with the average manager.

"When actors are content," says Mr. Mansfield, "to put money in the pockets of theatrical managers they are amiable and intelligent beings. When the actor is deceived by the manager and declines to keep him in luxury he is paragonized by the manager as a disagreeable and imbecile person."

Are we to infer from this statement that

Mr. MANSFIELD has not put money in the pockets of his numerous managers?

We presume Mr. MANSFIELD seriously and sincerely considers himself a much-abused and much-misused artist. But we think that his troubles are largely of his own making, and that his extraordinary series of managerial quarrels and disturbances is the logical result of that obliquity of mental vision which often induces a gifted man to imagine he is the object of dark conspiracies and dishonest intentions.

The experiences of Mr. MANSFIELD with managers have not been paralleled in the careers of Mr. Booth, Mr. Barrett, Mr. Crane, Mr. Jefferson, Mr. Goodwin and scores of artists we could mention. These artists have had equal opportunities with Mr. MANSFIELD to probe the character of the average theatrical manager, and yet they have never given the public reason to imagine that they shared his radical views.

And so we say soberly to Mr. MANSFIELD: Tut, tut! Come down from the unsubstantial clouds to solid earth; learn to see things as they are—not as they look to an eye distorted by a false idea of the relation of self to the rest of mankind; grapple with and conquer the fact that the sovereignty of the artist is not incompatible with the good sense of the man, and leave to cranks and egotists the perch of arrogance.

## SARDOU VS. THE REPUBLIC.

THE report that the Théâtre-Français company has threatened to disband in consequence of the extraordinary attitude taken by the French government in interdicting further representations of Thermidor will excite a general protest from all parts of the civilized world. M. JULES CLARETIE will probably resign. There seems to be no other course, consistent with dignity, left open to him.

SARDOU and the artists of the House of Molière can afford to laugh at, and, beyond obeying the edict, to pay no further attention to the matter. The life work, of such an institution as the Théâtre-Français must not be overthrown at the caprice of a ministry of bourgeois. The Théâtre-Français belongs to dramatic art.

It is not the first time that the French government has betrayed its weakness and made itself ridiculous by interdicting a performance to satisfy certain angry politicians of the extreme Left. When an attempt was made about three years ago to perform Wagner's *Lohengrin* at the Eden Theatre disgraceful scenes similar to those of last week occurred, and a second performance of the German Master's work was forbidden.

If the French government demands, as it does, that all plays shall be submitted to its censorship before representation it ought to have the courage to support the opinion of that censorship which sanctioned the production of Thermidor. The truth of the matter is that the French government stands self-confessed as being unable or unwilling to quell disorder in the streets of the French capital. Is a hooting rabble of hired ruffians sufficient to intimidate a government with three million of armed men at its back?

The Théâtre-Français has merely been sacrificed on the altar of party politics.

## A REBUKE TO RANKIN.

WE commend to the attention of the "Reverend" RANKIN, of Kansas City, the discourse of MADISON C. PETERS, delivered last Sunday from the pulpit of the Bloomingdale Church, this city.

Mr. PETERS is a broad-minded, sensible clergyman whose views on the subject of the theatre and theatregoing, as expressed in the sermon in question, are entitled to wider publicity than the sensational diatribes of the Missouri preacher have achieved.

"Man has an animal as well as a spiritual nature," said Mr. Peters, "and it is right to give both of these natures their demands in moderation. There are immoral actors just as there are immoral preachers, but the leading actors, those who have gained reputations, would be astonished if they were accused of presenting immoralities to the public in their plays. All those that have been successful are clean. The character of theatres cannot be sustained above the standard of those who attend them, and if the public countenances vulgarity, it has itself to blame

for the prevalence of vulgar plays. The theatre is here to stay, and we must not try to fight it. Reform is the note for the future. We must eliminate the bad and promote the good."

To these honest, liberal sentiments every devoted friend of the stage must subscribe.

## PERSONAL.

MOWATT.—Helen Mowatt starts on a starring tour this week in her own play, *A Woman's Lie*, opening at Rondout on Friday.

JAMES.—This is reported to be Louis James' last season as a star. He has been secured for the leading part in Eugene Tompkins' production of *The Soudan*.

LAMAR.—Lee Lamar has returned to the city from the South, where she has been spending the Winter.

EYTINGE.—Rose Eytinge is annoyed about a printed statement that because she has accepted an engagement to appear in *All the Comforts of Home* she will discontinue her dramatic school. Miss Eytinge says that such an idea never entered her mind. The school has been very successful, and her return to the boards will not interfere with it in any manner.

POTTER.—Mrs. James Brown Potter threatens to bring out a book in which New York society will be treated from her present point of view. Murray Hill is consequently experiencing a cold chill.

ABBOTT.—Emma Abbott's request that her body should be cremated will be disregarded, because her mother has a distaste for that form of disposal of the dead.

TARLETON.—Ernest Tarleton, who will be remembered here for his good work in *Gwynne's Oath* and *The Henrietta*, played before the Queen at Windsor Castle in *A Pair of Spectacles*. The Marquis of Salisbury, England's prime minister, who was present, would probably have been astonished to learn that a relative of his was one of the company. For Mr. Tarleton is a son of Alfred Thompson, a cousin of Lady Salisbury.

HARTZ.—A. F. Hartz' considerate and conservative attitude in settling his differences with Richard Mansfield quietly through a lawyer's aid, instead of fighting the matter in the press, deserves a note of commendation.

FROHMAN.—Gustave Frohman is asking for the special significance of the events that occurred to his star, Marie Hubert Frohman. During a performance of the third scene one of the "supes" employed as a guard fell down in a faint. On another occasion a man in the gallery, excited beyond reason by one of the strong scenes in the play, knelt and began to pray; and on last Saturday, while Mrs. Frohman occupied a box at Hermann's Theatre, a dove used in one of the illusions, flew into the box and lighted at her feet.

TERRY.—Ellen Terry is at work on her reminiscences, which she intends to publish under the title of "Stray Memories."

BARNARD.—A miniature portrait of Charles Barnard, author of *The County Fair*, is on exhibition at the Academy of Design. It is the work of the well-known miniature painter, William Wallace Scott.

PAULDING.—Frederick Paulding's plans for the production next season of *The Struggle of Life* are progressing smoothly, and he is sanguine of success.

MARLOWE.—Julia Marlowe has thought better of her intention to break her contract with Falk. No explanation has been given or asked on either side, and matters will follow the ordinary course as if nothing had occurred. Fred. Stinson remains the manager chosen by Mr. Falk to lead Miss Marlowe to the conquest of fresh laurels, and the tour will begin early next month. Miss Marlowe's health is completely re-established.

DAVENPORT.—The picture of the storm scene from Fanny Davenport's *Cleopatra* that was printed recently in *The Mirror*, was on exhibition last week in the lobby of the Hollis Street Theatre, Boston.

WILLARD.—E. S. Willard says in *Kate Field's* paper that he would not encourage young men to go on the stage, but he should urge young women to enter the profession in preference to other vocations.

ELLIS.—Cecile Ellis, who has hitherto been connected with comic opera, has made a very favourable impression in the dialect part of *Mile. No. 10*, the ballet-dancer, in *The Man About Town*. Falk has taken an excellent photograph of Miss Ellis in full ballet attire, which is certainly very becoming.

MANSFIELD.—Richard Mansfield's business at the Garden Theatre was large. Last week the receipts reached over \$6,500.

DACRE.—Mr. and Mrs. Arthur Dacre are receiving many social attentions in New York. In hospitality at least their new-found friends are doing all that is possible to atone for the unpleasant professional experience suffered here by Mr. Dacre.

GRANGER.—Maude Granger has entered upon the forty-second consecutive week of her tour in *Inherited*. She has recently filled engagements in the principal towns of Texas, and her manager, W. M. Wilkinson, declares that he is more than satisfied with her first visit to the Lone Star State, as the local managers have assured him that Miss Granger's tour has been more successful than that of any new star that has visited Texas.

## IN MR. WILLARD'S HONOR.

The reception to E. S. Willard, given by Mrs. A. M. Palmer, at her residence on Madison Avenue, last Friday afternoon, was one of the brilliant events of the New York social season. From three until six the streets in the vicinity were jammed with carriages, and the capacity of the drawing-rooms were taxed to the utmost by the twelve hundred guests of the occasion.

Mrs. Palmer was assisted in receiving by Mrs. Dickinson, Mrs. Fiske, Miss Sarah Palmer, Miss Palmer, Miss Charles and Miss Lockwood. Mr. Willard's hand endured such an amount of hearty American shaking that he was reduced to a state of limpness when the time came to depart for the theatre and again take up the cross of the Reverend Judah Llewellyn.

Among the hundreds that were presented to Mr. Willard during the afternoon were Edwin Booth, Lawrence Barrett, David Dudley Field, General Sherman, Surrogate Rollins, Judge Barrett, Colonel and Mrs. Daniel S. Lamont, Mr. and Mrs. Abram S. Hewitt, Daniel Dougherty, Albert Bierstadt, Mr. and Mrs. Joseph Hatton, William Winter, Mrs. Barney Williams, General Sikes, Mr. and Mrs. Edmund T. Steman, Prof. and Mrs. H. H. Boyesen, Mrs. Sidney Dillon, Amos Eno, Mr. and Mrs. Clark Bell, Mrs. Custer, Mr. and Mrs. Harrison Grey Fiske, Mr. and Mrs. John D. Townsend, Mr. and Mrs. Howard Carroll, Dr. and Mrs. William Tod Helmuth, Rev. E. Walpole Warren, Mr. and Mrs. John Russell Young, Maude Craigen, Courtenay Thorpe, Mrs. William Henderson, Mrs. Harriet Webb, Nettie Hooper, and General Varian.

## LETTERS TO THE EDITOR.

COL. SINN'S FAIR OFFER.  
BROOKLYN, N. Y., Jan. 28, 1891.

To the Editor of the *Dramatic Mirror*:  
SIR.—I read the letter in last week's *Mirror* from C. N. Andrews, in regard to my offering to show Mr. Harrigan how to stop ticket speculation. I certainly have a successful scheme. We have been working it for the last two seasons. The day for "ticket speculation" in front of the Park Theatre, Brooklyn, is past. I did not look upon Mr. Harrigan's offer as a bet, but he stated that he would give \$5,000 for a remedy, so I supposed he considered it worth that to him, and I thought if I proved to him it could be done he would certainly pay the amount cheerfully.

I would not take Mr. Harrigan's \$5,000 for my own personal benefit, that is why I offered to give it to the Actors' Fund. I also added that I would give the Actors' Fund \$5,000 if I did not prove to Mr. Harrigan that ticket speculation could be stopped in front of his house by adopting my method. Yet, if Mr. Harrigan wishes the information for nothing, I will cheerfully show him how we do it—or any other manager who wishes to get rid of the "sidewalk pirates."

Hereafter, let there be no excuse offered by any manager in New York or Brooklyn in regard to stopping the nuisance.

Very respectfully,  
WILLIAM E. SINN.

MR. GOLDEN'S REPLY.

NEW YORK, Jan. 28, 1891.

To the Editor of the *Dramatic Mirror*:  
SIR.—In to-day's *Mirror* I noticed an article accusing Mr. Martin Golden of pirating a number of plays.

Evelyn and The Manager are plays from my pen, and Mr. Golden has every right to produce them. The little Duchess he bought from Wilbur Williams, the author. He is paying Gustave Frohman a royalty for the right to present Col. Sellers. I know nothing about any other pieces given.

Yours, etc.,  
W. E. GOLDEN.

HOW WOULD THIS PLAN WORK?

BALTIMORE, Jan. 28, 1891.

To the Editor of the *Dramatic Mirror*:  
SIR.—Permit me to suggest a plan to prevent ticket speculation, not only in front of a theatre, but elsewhere. The plan is embraced in the following rules:

1. When a person buys any number of tickets from the box-office, the number bought is stamped on each and every ticket.

2. No person can buy at one time more than one ticket with one stamped thereon; if two tickets are bought by one person, two will be stamped on each ticket; if three are bought, three will be stamped on each, and so on.

3. Persons will not be admitted unless the number in party agrees with number stamped on tickets.

4. If, for any reason, one or more of those comprising the party cannot attend, the ticket or tickets of absentees must be given up to insure admittance to the rest of the party.

No doubt, objections will be raised by many as to its practicability, no plan absolutely free from objections has yet been devised. All things considered, I think the above plan will prevent, or at least reduce, ticket speculation to a minimum.

Rules 1 and 2 will prevent the speculator from buying a large number of the best seats, and even if he succeeds in getting a number of tickets of "ones" or "threes" he runs great risk in disposing of them. If a person presented a ticket with say "three" stamped thereon, he would be refused admittance unless he held two other tickets with "three" stamped thereon, or was accompanied by two other persons holding tickets stamped with "three."

The public could have no serious objections to the plan. Rule 1 would not be objected to, and it would inconvenience none but a speculator. Rules 2 and 3 would be tolerated, for nobody would object to giving up tickets of absentees if they could not use them.

My plan is hardly worth the \$5,000 offered by Mr. Harrigan, but if found practicable, and if it serves to rid the public of ticket speculators, even in a slight degree, I shall be satisfied to be placed as suggested by Mr. Andrews in your last issue as record as the "genuine benefactor" of theatre-going people. I am not insatiable.

Yours sincerely,  
R. FRANCIS COLLINS.

AN ENGLISH COMPLIMENT.

London, London, England.

The Christmas number of *The New York Dramatic Mirror* is full of genial feeling, admirable verse, and excellent pictures. In the form of its artistic reproductions it will compare favorably with our own holiday numbers.



## THE USHER.



Send him who can! The ladies call to me, sweet.  
—LOVE'S LABOUR'S LOST.

The Carmencita ball was a success—peccuniarily. As far as the management went, however, it was a dire failure.

The free distribution of large numbers of tickets calling for the purchase of hat-checks interfered with the ingress of people who had paid the market price for their tickets beforehand, and converted the entrance from nine to eleven o'clock into a bear-garden, compared with which the ante-room festivities of the Puffball Coterie at Wallahalla Hall were innocent gambols.

The crowd poured into the main corridor on Madison Avenue; thousands struggled to get to the street to buy checks and met more thousands pushing in toward the gates. There was confusion worse confounded, nobody knew what was the trouble, and everybody seemed bent on aimlessly prodding his neighbor and trampling on all the toes within reach.

The police were as much in the dark as the showing, sweating mob, and the human tangle was not straightened out for an hour or more.

The sight of that frantic crowd, struggling to reach the ball-room and balked by the brutal stupidity of the rattled men in charge of the approaches disgusted the sober observer and amused the philosopher.

There were hundreds of New York's matrons—"society leaders"—in the heterogeneous jam, packed like sardines among a few thousands of the demi-monde and the be-ringed sisterhood of the Tenderloin district.

What a combination!

The Elite Directory and the police court blotter rolled into one! Moll Pegrim and Lady Prim exchanging rice powder by way of their elbows!

Curiosity is little less than a burning passion among some of the best of women.

I hope those that would not go quietly to Koster and Bial's to see the dancer that has set the town by the ears, but who braved the terrors and tortures of a promiscuous five dollars-a-ticket-for-sale-everywhere ball to gratify their secret hearts' desire, got their fill at the Carmencita kick-up.

Is the advance agent a superfluous nuisance?

That question is suggested by the following paragraph, which I find in a Fort Worth paper:

Ed Smith Russell is the only star actor who is not affected and who does not afflict others with advance agents. These persons, many of whom are greasy, unvarnished and unnecessary, might be dropped from all theatrical ventures with a gain to the people who employ them and a saving of wrong language in places that they haunt.

The experience of the man that penned that paragraph must be exceptional.

The majority of our successful advance agents are not regarded with the dislike that is bountifully bestowed upon—well, book agents, for instance.

There may still be left a few of the fresh and cheeky advance agents whose offensive partisanship brought into being an unjustifiable prejudice against their vocation, but I believe—and my belief is based not only upon personal experience, but also upon the testimony of many esteemed dramatic editors in various parts of the country—that advance agents generally are welcome visitors, while in most cases they have succeeded in forming ties of friendship with the members of the journalistic profession at all points of the compass.

I am not speaking, of course, of that particular class that are known as "hustlers."

The necessity for a "hustler" is a confession of weakness on the part of a company, and the "hustler" himself is generally a person whose chief recommendation lies in the fact that he has a genius for making himself offensive by resorting to schemes and devices that no man who is not a "hustler" would or could resort to under any circumstances.

Manager Harris sent me a polite invitation to witness A Straight Tip at the New Park and judge for myself whether the piece did not deserve more praise than it got from the

writer who noticed it in the last issue of The Mirror.

I visited the Park on last Friday evening fully prepared to mete out even-handed justice to the new-comer.

I found the theatre packed to the doors. The police had stopped the sale of admission tickets.

At the Broadway, where I dropped in later on, Mr. Barrett was presenting his new and interesting tragedy to a comparatively light house.

Measured by the popular verdict, A Straight Tip is a triumph and Guido Ferranti is beneath consideration.

Your cultured tragedian has no chance now-a-days in the race with the accomplished proficient in the patter of the gutter and the slang of the paddock.

All that he can expect is the approval of the "back numbers," who are still in the habit of taking along their brains when they visit the play and the recognition of men who still view the drama as an art.

But, of course, approval is not "in it" with the standing-room sign, and critical recognition cannot be deposited and drawn against, so why speak of it?

I have nothing to add to or take from what THE MIRROR said about A Straight Tip last week. It is packing the theatre, and my friend Mr. Harris should be satisfied with the chronicling of that indisputable fact.

Among the many letters of sympathy and good-will received by Arthur Dacre by the last foreign mail was one from Bronson Howard, who says:

"I drop you a hurried line to remind you that no one can speak more directly as to competence than I can, having rehearsed you as well as seen you in various parts."

Mr. Howard, who was just starting for the Riviera, added that he sympathized most heartily with Mr. Dacre in the unpleasant result of the Carter engagement.

A letter from Helen Danvray, who is now in London, takes exception to a paragraph respecting her departure from these shores that appeared in THE MIRROR of Jan. 10.

"I have never had the slightest intention of hiding my movements 'behind a veil of secrecy,'" writes Miss Danvray. "My sailing for Europe was unexpected by me, for three days before I sailed I still expected to arrange a second tour. But important private business called me to London, and therefore caused me to change my plans."

Miss Danvray says also that she has not been interviewed since her arrival, and consequently did not refuse to "talk shop." "I am always glad to give THE MIRROR any desired information when it is in my power to do so," she concludes.

There seems to be a little misunderstanding about the "whopping cut" love poem, reflected in "The Handglass" last week, as the composition of Mrs. Kendal's daughter.

I am asked to explain that it was written and constructed by her youngest, Dorothy, a child barely nine years of age.

The daughter, who is now traveling with Mrs. Kendal, has passed beyond the whooping cough period of childhood and poetry, and it would be unfair if she received credit which her younger sister—the bard of the family—might resent.

## TESTIMONY OF THE TRADE.

From the January Number of The Dramatic Journal, by and to the interests of Publishers, Book-sellers and News-vendors.

The Christmas MIRROR, at twenty-five cents, was better than the Christmas Dramatic — at fifty cents. The sales of the Dramatic — were hardly up to the average, while those of THE MIRROR were doubled, and perhaps trebled. The cooling influence of an ice-bag on the head of the editor of the Dramatic — would result in better judgment.

## KEAN INSPIRED FORREST.

William Christie Miller, of Pittsburg Pa., is reminded by Alfred Ayres' reminiscence of Edwin Forrest in the Christmas MIRROR of a memorable tribute to the genius of Edmund Kean.

"In the Fall of 1864," says Mr. Miller, "Mr. Forrest appeared at the Academy of Music—situated on Pearl Street—Albany, N. Y., and known to actors and playgoers of our day as the Leland Opera House. It was the closing performance of a short engagement of five nights, beginning Monday, Oct. 31, and ending Friday, Nov. 4. The engagement was that of Mr. Forrest's first appearance within these very walls, since his youth. Friday, Nov. 4, 1864, was his benefit and farewell night, and the character he assumed was Macbeth. He was then in the fifty-eighth year of his age."

"A brilliant, representative audience greeted Mr. Forrest on this benefit and last night of his engagement. At the conclusion of the play he appeared on the curtain and made an eloquent speech of fully ten minutes' duration, and of which the enclosed

is a fragment. It has never been published, and I think it ought to be preserved by being published in America's foremost dramatic journal. The fragment is as follows:

"(In the morning of my career I appeared upon this stage within these very walls, on which occasion I had the honor to play Iago to the Othello of the greatest actor that ever lived within the tide of time—Edmund Kean. Edmund Kean! Edmund Kean! Ladies and gentlemen, you will excuse me for the repetition of this name, for to me there is music in its sound. While I was yet a boy he took me by the hand and led me on to those inspiring toils by which man masters men!"

## MR. MANSFIELD'S MANAGER.

Gus Hartz, Richard Mansfield's manager, says that the relations between himself and his star are of the most amicable nature, and that the separation that is to occur at the end of the season is the result merely of conflicting business views.

"There is no trouble whatever," he said to a MIRROR reporter, "I shall retire from Mr. Mansfield's management and he will purchase my interest in Beau Brummel. That is really all there is to it. I believe in Mr. Mansfield as I always have believed in him, and I think there is a great future before him. But he must be handled just so."

"And your new theatre in this city?"

"I shall most assuredly have a theatre in this city before eighteen months have passed. I am negotiating for one now in existence, and if I do not secure control of it, I shall probably build."

"And Mr. Mansfield's new theatre?"

"He is still looking about, and he is eyeing some Fifth Avenue property very closely. Mr. Mansfield is essentially a fashion—a fad—a society attraction. Few people have an idea of the way in which he is flooded with invitations to all sorts of small events, and how he is coveted and made much of by the leaders of society here in Gotham. If I had a theatre I would like nothing better than to secure Mr. Mansfield as my attraction for the fashionable season—say from October to Lent. But if I did have a theatre here it would not pay to confine it entirely to Mr. Mansfield. I should have to have attractions that would call as well for the approval of the populace, for the fashionable season, as you know, is a very short one."

Mr. Hartz' backer is Otis, the elevator manufacturer. His possessions include a big block of L stock, immense real estate properties in New York and Cleveland, and his fortune is estimated at several millions.

Last week Mr. Hartz was negotiating for the block on the East side of Broadway, opposite the Marlborough Hotel, as a theatre site.

## HE'S A WOMAN.

A rather instructive incident of the inane Thermidor excitement in Paris was the opportunity it afforded the Evening Post of exhibiting its ignorance of French theatrical matters.

Last Wednesday our contemporary said: "Bartet was in despair because he cannot play in Thermidor at any other theatre unless he resigns his membership in the Théâtre-Français company."

That a paper, well-informed as the Post usually is, should be laboring under the impression that Mile. Bartet is a man is truly grievous, and affords another refreshing instance of the mistake our daily papers make in venturing outside their own field.

Mile. Bartet is probably better known throughout Europe than Miss Rehan is in America. And what would the indignation of the Post's dramatic censor be if Mr. Daly's leading lady were alluded to by the Gallic press as a "he"?

## A SUCCESSFUL EXCHANGE.

A business that by dint of energy, enterprise and executive ability has been made to rise from obscurity to importance, and that has become very prosperous is that which has been carried on for several years by Edwin H. Low, the well-known European steamship agent.

Almost everybody in the profession, at one time or another, has had occasion to profit by Mr. Low's services of advice when making the European trip, and Mr. Low, as well as his accomplished wife, who edits the *Journal of the Sea*, is universally liked and respected by the people of the stage.

Two years ago Mr. Low's business had increased enough to warrant the opening of a London office, which ultimately proved a great boon to American travelers. Since that time the business has gone on expanding until Mr. Low has had to make another move. He has taken larger offices at 17 Charing Cross, Trafalgar Square.

The change of locale is a decided improvement, being more central, and commanding a free view of one of the handsomest open squares in the British metropolis. The MIRROR extends its congratulations to Mr. Low on his well-deserved success.

## GOSSIP OF THE TOWN.

EDMUND COLLIER will play the part of Nero in Baltimore next week.

GUS WILLIAMS and John T. Kelly in "U" and I will follow Nat Goodwin at the Bijou.

LOTTIE ALLER is recovering from an illness.

STUART ROBSON has arranged with Bronson Howard for the production of The Henrietta at the Avenue Theatre, London, this Spring, by an English company. Mr. Robson will play a five-weeks' engagement here in the Spring. He has ten weeks of next season at the Union Square.

EDWARD CLEARY will arrive from England this week. He intends to reorganize his company and make another South American tour.

ROBERT HILLIARD'S engagement in Blue Jeans closes this week. He has been secured for Husbands and Wives at the Harlem Opera House.

THE first edition of "It Happened This Way," the theatrical novel by Rose Eytinge and S. Ada Fisher, has been sold out, and the Lowell Company are preparing to issue a second.

THERE is only one hotel in Barnesville, Ga., and it refuses to entertain members of the profession at any price. The consequence is that Barnesville is carefully avoided by combinations visiting the South.

HUSBANDS AND WIVES, which will begin Mr. Hammerstein's stock company season at the Harlem Opera House, is an adaptation from the French farcical comedy, *Pillars of Society* will be the second production. The company has been engaged for three weeks with the prospect of an extension, should the venture meet with the degree of success that Mr. Hammerstein expects.

AMY LEE is among the people engaged for Hammerstein's stock company.

CHARLES S. DICKSON and Henry S. Dobbin are conjointly writing a comedy-drama called The Son-in-Law. It is in four acts and the scene is laid in California. The plot deals with the law of inheritance as it exists in California.

THE Summer tour of the Lyceum Theatre company will begin on June 15 at Portland, Ore. They will appear in the entire repertoire. The regular season of the Lyceum will close on May 23. Robert Mantell will then occupy the theatre for a month in his new play, A Veiled Lady.

NEVER has made a popular hit at the Lyceum. Standing-room is the rule. Mr. Frohman has been obliged to postpone his other new pieces indefinitely.

E. H. SOTHERS played to \$9,000 in Chicago.

CHARLES B. POORE has retired from the cast of The Limited Mail. E. E. MacFadden is his successor.

JAMES C. KENNY, musical director, has left the Roberts-Sailer company and joined Walter Fletcher's Our Malindy company.

ONE of the principal scenes in the new play of O'Dowd's Neighbors, in which Mark Murphy is to star under the management of J. D. Levy and Co., represents a wrestling match. For the purpose of having a striking lithograph of the scene Mr. Murphy, accompanied by his manager, J. D. Levy, and Sam J. Ryan, visited Riverside Park the other day. Messrs. Murphy and Ryan had a wrestling bout there, with a crowd of negroes and Italians as spectators. A photograph of the scene was taken, and will be used in advertising the play.

FRED SIMMONS has tendered his resignation as manager of Margaret Mather to T. Henry French. He will return East shortly and give his attention to the tour of Julia Marlowe, which will begin in March.

"I AM more than ever convinced, as I become familiar with the public taste, that a man is not a good judge of his own production."—Charles H. Hoyt.

ON Sunday evening Professor Cromwell will deliver his illustrated lecture on "Great Britain and Ireland" for the benefit of the Press Club. The series of lectures has thus far proved successful.

ROBERT DODGE played Paul Kanyar in a few hours' notice at the Chicago Haymarket recently. Henry Arding having been temporarily incapacitated by a severe cold.

C. PAUL GRUNST, the young actor, who was obliged to remain idle this season on account of ill health, is slowly recovering.

BARRY DODGE showed his versatility last week. He jumped from the part of the contemporary villain in The Inspector to that of the Roman arch-plotter in Nero at the Standard, and on Sunday night he reappeared in The Inspector at Chicago.

GEORGE KILPATRICK, the reader, left Cambridge last week. On Friday afternoon he read Browning's "In a Room" at Madison Hall, Forty Avenue. He remained in this city a few days to visit the theatres. He is an enthusiastic student of the plays of Shakespeare, and his reading of the plays is becoming very popular. He has given many readings.



## ROSE COGHLIN'S PLAY AND PLANS

Rose Coghlan paid a flying visit to New York the other day, and a Mirror reporter caught her between a sandwich and a Philadelphia train.

"You want to know about my new play, Lady Barter? Well, all I can say at present is that it seems to be a genuine success. We have been playing to excellent business everywhere and, except Peg Woffington occasionally, Lady Barter is our only programme. The play, as you know, is by my brother Charles. He considers Lady Barter superior to Jocelyn."

"Will you come to New York?"

"Yes, I am making arrangements to open here early in April. The house is not yet determined on. I am quite in love with the part which is that of a country girl who has drifted to London where she meets Sir Henry Barter, K. C. B. Sir Henry marries her and dies shortly afterwards. Now, Lady Barter had formerly been engaged to Hugh Charlton, of the First Dragoon Guards, which lover is killed while on service in Egypt. On his death he makes a will bequeathing all his worldly wealth to the woman he had loved—Nellie Marshall. But when making this will Hugh Charlton is under the impression that his wealth consists merely of his accoutrements and arrears of pay. He is in ignorance of the fact that his father Sir Stephen Charlton has just died leaving his son heir to £200,000."

"Colonel Pierce, Hugh's friend in the regiment, undertakes the task of finding Miss Marshall, and is amazed to find her in the person of Lady Barter. She, for some reason of her own, declines to admit she is Nellie Marshall, and the Colonel finds that she has in her toils the son of an old friend of his—a former war. He urges Lady Barter to give the boy up, but she refuses and tells the Colonel to do his worst, as she intends to marry him for his position and name. Through the subsequent knowledge of facts involved in the question of amount of property left, the Colonel lays the facts before her, having previously induced Lord Brent to go into an ante-chamber and listen to the conversation. Having a fortune in his own right, and knowing that Lord Brent's eyes are opened to the true nature of her feeling toward him, she rejects him to save herself the humiliation of being cast off by him."

"That is the outline of the story," added Miss Coghlan, "and naturally it hardly does justice to my brother's admirable situations and brilliant dialogue. The play is sparkling in epigram, and is one of the best I ever created. My brother is now at work on another comedy which he declares will eclipse Lady Barter."

## THE DEAD BEAT'S PROGRESS.

The attempt of an impostor styling himself Albert I. Aubin to palm himself off as a traveling correspondent of THE DRAMATIC MIRROR was fully exposed in THE MIRROR of Dec. 6, 1890.

As every local and traveling manager knows, THE MIRROR employs no traveling correspondents. Aubin was agent at Wichita, Kans., for the Equitable Life Assurance Society of New York. This company received warning from THE MIRROR that Aubin was a suspect, and the result was that the man has mysteriously disappeared from Wichita, with a supposed embezzlement of \$2,000. He also borrowed from many people, who mourn the loss of the sums they lent him.

Aubin claimed to have been at one time an advance agent for Charles A. Gardner.

## THE THERMIDOR TROUBLE.

A scene almost without precedent in the history of the dramatic art occurred, last week, in Paris during the second performance of Sardou's Thermidor at the Théâtre-Français. The evening before the performance had been frequently interrupted by hisses, supposed to be the work of an organized gang, but things did not assume a serious aspect until the following night, when the greater part of the audience had to be ejected from the theatre on account of their disorderly conduct.

The trouble arose from Sardou's work containing a real or fancied insult to the Republic. The political sympathies of the celebrated playwright are well known to be with the "exiled kings," and the wild radicals of Paris imagined that in Thermidor a real attack had been made on their political institutions.

A free fight followed the ejection of the radicals from the theatre, in which the police got rather the worst of it. M. Larroumet, the Director of the Fine Arts, narrowly escaped being mobbed, and but for the timely arrival of reinforcements the rest of the audience that was friendly to the play might have been roughly handled.

The following day the Government decided to suspend further performance of Thermidor until further notice. In the evening Molière's Tartuffe was placed in the bill, but the audience hissed it down. It is said that M. Claretie, the director of the theatre, and



## NOT IN TOUCH.

"The average theatrical manager is a person who is in no wise in touch with the artist, but looks upon him as a commercial commodity, to be commended or condemned in accordance with his docility under the yoke of the box office. . . . Most of the members of Mr. Mansfield's company have been with him from two to four years, and Mr. Mansfield's valet has been with him for five years, but Mr. Mansfield has been constantly obliged to change his manager." FROM RICHARD MANSFIELD'S LETTER [IN THE THIRD PERSON] TO THE HERALD, JAN. 29.

the whole Théâtre-Français company will resign, and proceed to found another theatre under the title of Théâtre Affranchi (Affranchised Theatre). The theatre is reported to have lost 500,000 francs in advance bookings, in addition to the cost of mounting the play.

In an interview Sardou said he did not think the decision of the Government would be revoked. He also declared that no other theatre than the Théâtre-Français—at least in France—should produce his play. M. Sardou stigmatizes the action of the French Government as an outrage.

The immense advertisement secured to Thermidor by these occurrences in Paris will doubtless result in profit to Charles Frohman, who will produce it in this country.

## AN IDLE RUMOR.

Rumors have been current that the run of The County Fair at the Union Square might be cut short soon, and that Neil Burgess would take a long rest before opening at Boston in the Fall. The story was indignantly denied the other day by George Kennington, business manager of the organization.

"There isn't a word of truth in it," he said, "and the only thing that I know of that can possibly have given color to the report is the fact that both Mr. Burgess and Mr. Towers have been away from the city a little recently. The reason for that, however, is simple enough. They are both interested in the road company's success, and Mr. Towers is at Washington now looking after things."

"We will not close the season here until the middle of May. Our business is eminently satisfactory."

## MR. JACOBS' AFFAIRS.

H. R. Jacobs arrived from Denver on Sunday. He talked with a Mirror reporter on Monday, just before leaving for Montreal.

"The project for a Kansas City theatre for me has fallen through," he said, "so that subject is dead and buried for the present. Now I am on the lookout for a tenant for the Continental Theatre in Philadelphia. The house is too small for my purposes, but a first-class manager could do well with the place. It's just suited for a museum. It is a handsome house, seats 1,200, has been recently refitted, and the stage room is much larger than the average. In fact, there would be no expense whatever to the lessee."

"There are stores in front and the upper part of the house is empty, so that all that part could be used as a museum."

## MR. FRENCH RETURNS.

T. Henry French arrived from Europe on Sunday by the *Umbria*.

"Had a splendid voyage across, but a frightful one back," he said to a Mirror reporter, "while as far as theatrical news is concerned I can't say a word to you."

"My trip was partly on business, but it was of a nature not connected with theatricals. My father will leave England for this side next Saturday."

I saw everything or almost everything that was being played on the other side, and I also bought some plays, but what they were I can't tell you just now. I saw La Cigale and liked it, but the only engagement made for the production was that of Attalie Clare which was settled by cable before I left."

## REFLECTIONS.

DELL DOUGLAS left this city on Wednesday to join the McDowell company in Kingston, Jamaica.

THE FAKER company play San Francisco in June and July.

WILL A. MACK and Lois Arnold have joined the Missits company.

CHARLOTTE WATLAND has left The Irish Corporal company, of which she was the leading lady.

THE COUNTRY FAIR company played at Newark, last week, to almost \$6,000.

JAMES W. OWENS passed through the city on Monday. He is still doing good work as advance agent for W. A. Brady enterprises.

HAVEN'S THEATRE and Litt's Standard Theatre, Chicago, have reduced their prices to the fifty cents standard.

FRANK LAWRENCE has been specially engaged for and is to be featured in the production of A Hole in the Ground next season. He is now with Sol Smith Russell, and has made a hit in A Poor Relation, his whistling solo being one of the many entertaining features of the production.

AMY LEE's place in The Fakir company has been taken by Lizzie Derrons Daily.

An item that strayed from The Handglass department is to the effect that Agnes Wallace-Villa has The World Against Her, although the country is not, for the capacity of all the theatres are being tested by the company in question.

A LODGE of ELKS is to be instituted next week at Jackson, Texas. The lodge will have about thirty charter members.

PRESIDENT HARRISON and Secretary Tracy, of the Navy Department, have granted a leave of absence to John Philip Sousa and his entire corps of musicians that constitute the United States Marine Band, at Washington, for the purpose of giving exhibition concerts in the larger cities throughout the country. The general management of the tour will be assumed by D. Blakely, who has engaged Howard Pew to look after the details of the work.

MARY OSBORNE, who has been with the Sol Smith Russell company for several seasons and whose cleverness as a soubrette has made her many friends and admirers, has been secured for the role of the lunch girl in A Hole in the Ground for next season.

FRANK SLOOM and J. H. Brannick are to launch a new farce-comedy, entitled The Sheriff, on the road next season. The play was written by a Cincinnati newspaper man.

A REVISED and re-written version of Will R. Wilson's comedy, The Lion and the Lamb, was produced at Elizabeth, N. J., on Jan. 20, under its new title, The Man About Town, and is said to be a decided improvement on the original version. The dialogue has been curtailed to gain time for the interpolation of songs, dances, and other specialties. The title-role is played by Samuel Reed, and Celia Ellis appears in the part of Miss No-dodge, the French ballet dancer. Other members of the cast are Tyrone Power, Harry Trayer, W. J. Mills, Aesha Carlstedt, Beatrice Tiffany, Marie Dove and Florence Barry. The piece is being performed this week at the Grand Opera House, Philadelphia, and is booked throughout the rest of the month in Toronto, Cleveland, and Detroit.

BERT KENDRICK has been engaged as manager for the new play, Blue Grass, which goes on the road on the 16th inst.

LOUIS ALDRICH is negotiating for The Irish Corporal, which is now successfully touring. If the arrangement is carried out the intention is to change the title character to an eccentric part and book the piece only in first-class theatres.

The people engaged for the production of Only a Farmer's Daughter at the Arch Street Theatre, Philadelphia, thus far comprise Selma Fetter, John E. Kellard, Blanche Curtiss, Charles Craig, Miriam Armstrong, and Lillian Rainsford.

HERBERT KELCEY has charge of the testimonial to Annie Russell, which will be given on Feb. 10 at Palmer's. The bill will include novelties by the Madison Square and Lyceum companies, while Harrigan's and the Men and Women companies, Lillian Russell and Herrmann will lend attractiveness and strength to the programme.

It is stated that All the Comforts of Home was subjected to certain "improvements" by English dramatists before it was produced in London. These changes were discarded after the first performance, and Gillette's version is now presented in its integrity. Charles Frohman says that a special company will tour the English provinces with it, beginning March 2.

J. W. RENNIE is to star in Rob Roy this Spring, under the auspices of the various Scottish societies of the United States and Canada. He is also to appear in a new play called The Pelebian, a story of Russian serfdom.

W. W. HEATHCOTE, an actor who was discharged from the Ruby Lafayette company during their engagement in Fort Scott early in the season, brought suit against the company for salary. The case was decided in favor of the plaintiff, who secured judgment for \$103. The defendants have asked for a new trial.

THOMAS E. SIDA, a young actor of decided ability who has been very successful in a round of legitimate plays, has shelved Dr. Jekyll and Mr. Hyde, as the physical strain of that dual title-role interfered with his other work.

A CLEMENCEAU CASE company, sailing under the false and ambiguous colors so generally adopted by pirates, to wit, The Lyceum Theatre company, and whose Ira was Lillian Armstrong, stranded on a lee shore at Amesbury, Mass., last week.

A TELEGRAM has been received from Managers Havlin and Jagan stating that the Two Old Cronies turned hundreds away at both performances, at Pope's Theatre, St. Louis, last Sunday, and that it was the largest opening of the season.

"A GOD OF GOTHAM" is the striking title of a new novel just published by G. W. Dillingham, New York city. The author, Lee Bascom (Henri Louise Bascom), is sufficiently well-known in theatrical circles to insure a certain interest being taken in her writings. "A God of Gotham," we may conscientiously say, is one of the most extraordinary books we have read. Probably the average reader will find it the most extraordinary book he or she has read. One takes up the volume with curiosity, turns over the pages with surprise, and finally lays it down with wonderment.

THERE were a number of professionals at the Carmencita ball, among others Neil Burgess, David Towers, Robert Hilliard, Burr McIntosh, James T. McGuire, T. D. Frawley, William Purcell, Marcus Jacobs, and Isabelle Urquhart.

LAST week, in Red Bank, N. J., a little boy about twelve years old named Harry Jones went to see Marie Hubert-Frohman in The Witch. After the hanging scene Master Harry went home, and so powerfully had the execution worked on his juvenile imagination that he determined to repeat the operation on his own sister, aged seven. The little girl willingly obeyed her brother's instructions and stood on a chair while he fastened a strap about her neck. The end of the strap was tied to a hook, and then Master Harry took the chair away. The little girl soon began to strangle, and but for the timely arrival of the mother the boy's fun might have ended tragically. Master Harry won't go to the theatre again for some time.

CAPTAIN G. H. HAMILTON writes THE MIRROR as follows: "I am informed that one L. M. Beverly and daughter, Daisy Beverly, are playing my piece, Silver Bird, through Eastern Ohio and Western Pennsylvania. These persons have forfeited all rights to play Silver Bird, and directly I receive notice of their having performed it again, I shall issue a warning to managers. J. M. Beverly purchased the play conditionally. I accepted notes in part payment. The notes are now four months' overdue. He also agreed to play the route contracted for me. This he failed to do. In consideration of these and other facts that have come to my knowledge, neither J. M. Beverly nor Daisy Beverly have further right to produce my play."







## MANY MEN OF MANY MINDS.

H. JOSEPH HATTON.



Joseph Hatton needs no introduction to American readers. His work as novelist and dramatist is as well known on this side of the Atlantic as it is on the other.

It will be remembered that Mr. Hatton was here when Henry Irving paid his last visit to America. He is one of those few Englishmen that are completely cosmopolitan in their preferences and that, following illustrious example, never hesitate to take their *bien on ils le trouvent*. His sympathies are distinctly American, and he knows New York and most of our cities better, perhaps, than many of us know them.

For some time Mr. Hatton has been managing editor of the London edition of the New York Herald. The trip he is now enjoying he regards as a sort of holiday recreation. He is accompanied by his daughter, Bessie Hatton, who is a member of Mr. Willard's English company, and before returning to England two or more original plays from his pen will be produced by Mr. Willard. The first of these plays is John Needham's Double, which will be seen for the first time at Palmer's Theatre to-night (Wednesday).

Mr. Hatton is stopping at the Gilsey House, and it was there that the writer found him the other afternoon quietly enjoying a smoke after lunch.

"Well, I suppose you have come to catechize me about this play of mine, eh?"

"Isn't it strange you should have guessed it? Is it true that the main features are based on fact?"

"They are. Here, take a cigarette and make yourself happy while I tell you the weird tale."

And while the dreamy clouds of blue smoke went curling up to the ceiling, Mr. Hatton said:

"Some fifteen or twenty years ago a man by the name of John Sadlier came to London. He was well introduced and his extraordinary personality soon brought him to the front. Everybody liked him; everybody trusted him. He became a member of Parliament and, later, Lord of the Treasury. Soon, however, crooked stories went abroad concerning Mr. Sadlier. He was detected in sundry stock-jobbing transactions of a shady character, and finally it came to light that Mr. Sadlier was a precious scoundrel. He could not bear this exposure, and one morning his dead body was found in his room. After he had been buried many people thought the public had been deceived and that the body buried was not that of John Sadlier, but I think there can be no doubt that it was."

"Robert Ray Hamilton the First?"

"Yes, curiously enough. It was a similar case. Well, I remember the life and fate of this man strangely affected me. I thought I saw a story in it, and I sat down to write the novel of 'John Needham's Double.' This was about the time that the reading public was beginning to tire of Mudie's dreary three-volume system, which opened the era for the 'shilling shocker.' First we had 'Called Back,' then 'The Mystery of a Hansom Cab,' and I think mine was the third."

"How is the story as arranged in your play?"

"The real John Sadlier becomes my John Needham. When about to kill himself he happens to meet a man who is the very counterpart of himself. Struck with their singular resemblance to each other, the two men stop and become friendly, and John Needham learns that his Double, Joseph Norbury, is passing through London on the way to America to inherit a fortune in Kentucky. In an instant John Needham's mind is made up. Joseph Norbury shall be the suicide; he the heir. He invites Norbury to his rooms and poisons him. This done he dresses his victim in his clothes and impersonates the dead man himself. He goes downstairs and to the hotel where Norbury

had been staying, pretends to the servants he has forgotten where his things are kept, and thus takes possession of Joseph Norbury's papers. John Needham is dead. Joseph Norbury is in America. Here he is about to enter into full possession when Kate Norbury—the sister of the murdered man—appears. She knew of the existence of her brother's double, and being of a superstitious and mystical nature, she has worked her imagination to believe that John Needham did not die, but, in his place, her brother. A strong scene takes place between Needham and Kate Norbury. She is now surer than ever, and finally Needham, unmasked, takes the same poison that he administered to his *sous*. All this sounds somewhat weird and gloomy, but in my opinion it is not oppressively so. There is a strong love interest and plenty of comedy."

"Does not the situation between Needham and the sister smack somewhat of Henry Dunbar?"

"No, I fail to see that it does. I never read Henry Dunbar until a few days ago when someone made a similar query."

"Is Needham a good part for Willard?"

"I venture to say that it is the best for Willard's peculiar gifts that he has yet been seen in by an American audience. It is the same line of work that first brought him into note in London. There are opportunities for fine bits of character acting that only such a man as Willard could do full justice to."

"How will the doubling be done?"

"That must remain a secret until the night of production. I may say only that none of the old methods will be employed and that the illusion will be complete."

"Has the reception of Judah and The Middleman over here proved a disappointment to Mr. Willard?"

"Not so much to Mr. Willard as it has to me. Mr. Willard told me before we came over that he had little hope of their suiting the taste of an American audience, and you see he was right. I, myself, thought Judah would interest you intensely, because you Americans seem to be fond of the occult sciences. In all your papers one sees the advertisements of faith healers, clairvoyants, mind-readers, etc. These people must find patronage or it wouldn't pay them to advertise."

"Perhaps it is because patronage is small that they do advertise."

"Possibly; but, nevertheless, one does not see such advertisements in English papers, and I naturally inferred that the American public would take the same, if not a greater interest, in the faith-healing Vashiti that the English public did."

"But," continued Mr. Hatton, a slight smile hovering round the corners of his mouth, "the American theatre-going public seems to have changed of late years. The people seem to go to the theatre in a different spirit. When I came over here first the Union Square Theatre was a great institution. Everything brought out seemed to please the public immensely. I don't believe that the same plays produced to-day would. You are more critical than formerly."

"As an English dramatist, in touch with English audiences, do you find that New York and London audiences differ widely?"

"Very widely. Our audiences are not nearly so critical as yours. Our public goes to the theatre simply as a pleasant means of passing an idle evening. It is easily contented. Yours wants to be interested as well. You take the playhouse more seriously than we do. This may possibly be accounted for by our theatres having a different public—a mixed one. If a play doesn't please the stalls, it will the gallery. The atmosphere of our theatres is totally different to the best of yours—the Madison Square, the Lyceum, Daly's or Palmer's. You have no gallery element; only one public. Yet, sometimes, strange as it may appear, it is more difficult to please one public than several. Now take The Middleman or Judah, for instance. About the time that Mr. Jones wrote The Middleman the question of the middleman was a burning one. The labor unions were attacking him; so were the capitalists. The middleman became suddenly a very prominent personage. Mr. Jones' play, therefore, came at a most opportune moment. It had Willard, moreover, for its creator, and he is a great London favorite."

"And Judah?"

"It was the same. The subject interested a large class of the British public. Everybody began discussing *pro and con*, the now famous lie of Judah Llewellyn, the preacher. Everybody became, as it were, personally interested in shielding or defaming that reverend gentleman's good name. Consequently the box-office flourished. Another stroke of managerial genius was the giving of a free matinee to the clergy of all denominations. Such a thing was without precedent in the annals of theatricals. People who had hitherto held the playhouse in holy horror were afforded an excellent opportunity to indulge in a little healthy sin, and Judah took on a new lease of life. In New York, of course, these conditions were absent."

"But the two plays you mention are not the only instances of London successes proving pecuniary disappointments over here."

"Perhaps not; but it does not surprise me. Americans demand a finer quality of wit, more logic and more humanity in your plays than we do. And I think this, that the little support foreign plays receive from the American public point to a general desire for a native drama. I notice that plays by native dramatists receive liberal patronage, and I logically conclude that the American theatre-goer is becoming a good patriot, and thereby evinces a desire to encourage the American playwright."

"And what is your opinion respecting these native plays of ours?"

"Most of them are very good. I think The Senator an excellent play; so, also, is Shenandoah and Held by the Enemy. But what surprised me considerably was A Texas Steer. Why, if an Englishman had written a play like that and had produced it in London there would have been an exchange of diplomatic notes between Washington and London. The play is such a caricature and unglowed satire on the American people and American institutions that it is a wonder to me that you put up with it, let alone make it a pecuniary success."

"Maybe foreigners are more apt to recognize the American from the caricature than the American is himself. People go to laugh at Hoyt's absurdities. Nobody takes him seriously. He is the buffoon of the American stage. By-the-bye, how did you like Nat Goodwin in London?"

"Very much. I think he's a clever actor, but of his plays I cannot speak as favorably. Raymond was another of your actors I liked immensely."

"Is there any ground for the complaint our actors make that English people go to see them prejudiced against them?"

"Not in the least. A good actor is always welcome wherever he may come from. London, in that respect, is the most cosmopolitan city in the world. The mistake American actors make is in coming to London during July and August. The genuine theatrical season doesn't begin until the Autumn."

"Is there any probability that Henry Irving will accept the offer made him to come to America next season?"

"I think not."

"Ravenswood has proved a disappointment, it appears."

"Yes, it cannot be said to have proved a great success. But the theatrical business has been phenomenally bad this year in London. The extreme cold has been the chief reason."

"What direction is the Ibsen craze taking in London?"

"A North Pole direction, I hope, like the man in The Idler. With the exception of The Pillars of Society, which, as I saw THE MIRROR justly observe the other day, is the only one practicable for stage purposes, Ibsen's plays seem to have been written for the study only."

"Is the Gilbert-Sullivan quarrel likely to be permanent?"

"No; they have made it up already. The fault was chiefly, if not entirely, with Gilbert, who is a fidgety sort of person. He worried Sullivan into this breach. But they are Damon and Pythias again, and will collaborate as before."

"Tell me about your other plays."

"Oh, no, you don't! I've had enough of this. You've talked me to death. I must be off now. But come again. I like THE MIRROR. It's more literary than the *Fra*; much better than our dramatic papers. Your essays are widely read in London. Good-bye!"

ALI BABA.

## A REHEARSAL AT BAILY'S.

A DRAMATIC SKETCH.

PARTICULARS CRIMINALS.

MR. AUGUST BAILY, of Baily's Theatre.

MR. JOHN BREW, the leading man.

MR. JAMES LEWIN, the comedian.

MR. WHEATLEY, the old man.

MISS ADAH BEHAN, the leading lady.

MRS. BLUBERT, the old woman.

AND

AN INTIMATE FRIEND

SCENE: The stage of Baily's Theatre.

TIME: During a rehearsal.

[Mr. BAILY, Mr. BAILY's Company and Mr. BAILY's Intimate Friend, discovered. Mr. BAILY's company hold the parts of Mr. BAILY's version of Somebody Else's play.]

MR. BAILY'S INTIMATE FRIEND (cycling a sign which reads "Don't speak above a whisper," and speaking softly to Mr. BAILY). Is the rehearsal about to begin?

MR. BAILY. It is. (Sits on a gold throne and pushes his Evening Sun hat back.) Men and women, attention!

THE INTIMATE FRIEND (aside). Why don't you say "Ladies and gentlemen?"

MR. BAILY (aside). I do not wish to give them swelled heads.

THE I. F. I see.

MR. BAILY. Before beginning the rehearsal of my new piece, I wish to say a few words. Mr. Brew, I saw you walking on Broadway yesterday. This has got to stop. People are not going to pay to see you when they can look at you for nothing.

MR. BREW (very humbly). What is one going to do for exercise?

MR. BAILY (severely). Exercise in your back-yard.

MR. LEWIN (also very humbly, but with an "I've-got-you" gleam in his eye). Suppose our boarding house has no back-yard?

MR. BAILY. Then move to a boarding house which has one.

MISS BEHAN. Or buy a house in Harlem.

MR. BREW (very softly to Mr. LEWIN). I've been contemplating moving anyway, on account of the bed bugs; but then you're likely to find them anywhere.

MR. LEWIN (very softly to Mr. BEHAN). Yes, and after all, one bed-bug is as good as another.

[MRS. BLUBERT snickers and Mr. BAILY nearly falls off his throne.]

MR. BAILY. Mrs. Blubert! How dare you snicker in my august—in—I mean in my august presence. I am shocked. You are old enough to know better. (In a terrible voice.) You are fined ten dollars. (A dull sickening hush falls on the assemblage.) Now we will commence act 3, in the middle of scene 1. The quarrel scene.

MISS BEHAN. "Lud! Sir Peter, I hope you haven't been quarreling with Maria? It is not using me well to be ill-humored when I am not migh."

THE I. F. (softly to Mr. BAILY). Isn't that line "when I am not by?"

MR. BAILY. No, I adapted it to "migh."

THE I. F. What difference does it make?

MR. BAILY (impatiently). If I didn't change some of the words, I couldn't call it my adaptation, could I?

[The Intimate Friend subsides.]

MR. WHEATLEY. "Ah! Lady Teazle, you might have the power to make me good-humored at all times."

MR. BAILY. Stop! You kneel there.

MR. WHEATLEY. What for?

MR. BAILY (tragically). Ye gods, that a member of my company should have the assurance to ask me "what for!" Never you mind what for—Mrs. Blubert! Great heavens, what are you doing?

MRS. BLUBERT. Merely eating a caramel.

MR. BAILY. Merely eating a caramel!

MRS. BLUBERT. You are rapidly killing me dead. Never think of eating a caramel within these sacred walls again. (In a voice of thunder.)

You are fined twenty dollars. (Softly rose to himself.) Mrs. Blubert is getting as giddy as Behan. She will be playing juveniles next. (Mrs. Blubert makes a mental calculation as to how much salary she will have at the end of the week.)

MR. LEWIN (going hesitatingly up to Mr. BAILY). May I speak to you a moment, sir?

MR. BAILY. Have you got a pass?

MR. LEWIN. No, sir.

MR. BAILY. You know you have to have a pass to talk to me. However, what is it?

MR. LEWIN. I was thinking—

MR. BAILY. Thinking! Mr. Lewin, you should by this time be aware that thinking is a privilege reserved exclusively to me in this company. Never let me hear of your thinking again. Your audacity has un-nerved me. Rehearsal is over for to-day.

MISS BEHAN (to Mr. BAILY). What will follow this piece?

MR. BAILY. I will write an entirely new Shakespearean comedy to follow this, and you will have the strongest part ever conceived.

MISS BEHAN. That will be lovely, but do you think you can do it?

MR. BAILY. Can I do it? Miss Behan, as a member of my company, it is a part of your duties to consider that I can do anything under the sun. (Everybody but the Intimate Friend bows three times to Mr. BAILY and exits on tiptoe.)

THE I. F. I say, old man, what has caused this change in you?

MR. BAILY. I have not changed. Away from business, as you have always seen me, I am pleasant and affable; but in my theatre, I am austere and terrible. Were I not, my company might discover that I am merely an ordinary human being, instead of a Great Genius.

THE I. F. And how do you keep up that impression with the public?

MR. BAILY. By a lavish use of my name. It is on the front of my theatre—on my programmes—on my ice water pitchers—on all the members of my company.

THE I. F. What!

MR. BAILY. Hush! Don't give it away outside, but (confidentially) they are all marked with indelible ink!

Curtain.

HENRY WHITE.

ACCORDING to the last reports Sadie Martindale was still confined to her room in Baltimore, and will be unable to reappear for some time, as typhoid fever is feared.



## IN OTHER CITIES.

## CHICAGO.

E. H. Southern closed a most prosperous engagement at Hooley's Theatre in The Master of Woodbury. The audiences were large and fashionable. J. K. Emmet for week of 2-7.

Frank Daniels in Little Puck was welcomed at the Grand Opera House by large audiences. He remains another week.

The Aronson Opera Co. in The Grand Duchess made a hit at the Opera House. Thatcher's Minstrels week of 1-7.

The Hanlon Brothers' Superba was witnessed by thousands at the Columbia. George Melville as the clown was original and funny. The same week of 1-7.

Hands Across the Sea had a prosperous week at the Haymarket. The Inspector week of 1-7.

Cleveland's Colored Minstrels found favor at the Windsor. A Royal Pass, with George C. Staley in the leading role, week of 1-7.

My Jack, in which Walter Sanford does good work, was seen at Havlin's. Hands Across the Sea 1-7.

The Blue and the Gray drew large-sized audiences to Litt's Standard. It was a war drama of considerable merit. The Spider and Fly 2-7.

The Nelsons, a family of acrobats, had a good week at Jacobs' Academy. The Runaway Wife 2-7.

Heck's Minstrels, a Western drama of slight merit, but with a strong cast, was favorably received at Jacobs' Clark Street Theatre. Hearts of New York 2-7.

The Paymaster repeated former successes at the Alhambra, where crowds went to see the play. After Twenty Years 1-7.

Oliver Byron in The Pioneer captured the patrons of the People's Theatre, and did a big week's business. Honest Hearts and Willing Hands 2-7.

Manager David Henderson returned from Pittsburgh last week and reported that his new Duquesne Theatre is in the full tide of prosperity. The home theatre has also held its own as a money maker.

The dramatic pupils of the Conservatory gave a performance at the Columbia Thursday afternoon, and the house was filled. Hart Conway, dramatic instructor, took part in one of the pieces played.

H. Bertram, who was with the Foster Opera Co. in a semi-managerial capacity, says he had \$5,000 worth of experience and is through with opera co's.

Thomas Ryan, who has done much to make the Opera House popular with Chicago people, has been made assistant manager. Mr. Henderson could not find a better colleague in the United States.

## CINCINNATI.

Genial J. K. Emmet paid Cincinnati and the Grand a return visit during the week of Jan. 26-27, presenting Uncle Joe, and right royally was the clever originator of German dialect drama received.

Mr. Emmet was in excellent voice during the week, and his songs were nightly encores with a heartiness that spoke volumes for Emmet's popularity.

The supporting cast, was excellent and "Pinlimmon," the big dog, came in for some of the applause that greeted his master. The Crystal Slipper 2-7; Cleveland's Minstrels 3-4.

At Heck's a Texas Steer made a hit during the week ending 21. The co. is made up of a number of decidedly clever artists, among the more prominent being Tim Murphy and Flora Walsh.

The former, in his role of Maverick Brander, captured the honors of the week, and his efforts were ably supplemented by the role of his wife, Mrs. Brander.

Manager Fennell staged the piece effectively. Aronson's Casino Opera Co. in Poor Jonathan week of 1-7. Hanlon's Superba comb. 3-4.

Hattie Harvey in Jessie Daw was well received at the Pike week ending 21. The artist is talented, possesses an exceptionally good stage presence and her future in the theatre is encouraging.

Her support was entirely satisfactory and the play was handsomely staged. Little Ray Maskell in The Little Countess 2-7. Richard Mansfield 2-4.

McCarthy's Mishaps, with Barney Ferguson and Lizzie Dale in the more prominent roles, closed one of the most successful engagements of the present season week ending 21 at Havlin's. Lizzie Dale's dancing, as also that of her precocious little daughter Vinnie, met with an enthusiastic reception.

The cast was unusually strong. The Fast Mail week of 1-7. The Inspector 3-4.

Joseph Dowling and Sadie Hasson were joint stars during the week of 21 at Harris', presenting The Red Spider until, when Nobody's Claim replaced it.

Both artists are favorites locally, and the week's attendance was large. The Paymaster 1-7. N. S. Wood 3-4.

Bobby Manchester's Night Owls made the week of 21 a very attractive for the frequenters of the People's. The co. was very strong throughout, the more notable features of the programme being the specialties of the Nibbles, Frank Clayton and Sam Bernard and Pauline Markham vocalists.

The week's attendance was very large. The Rent-Santley Novelty co. week of 1-7; Webber and Field's Specialty co. 3-4.

Manager W. E. Jones, of a Pair of Jacks, was heartily greeted at Heck's 21, and his clever little wife, Ella Jones, has materially strengthened the co.

Oliver Hagan, business manager of Havlin's St. Louis Theatre, was in the city 21.

W. L. Gleason, of The Shenandoah co., who has been in Cincinnati for two weeks or more attending the bedside of his brother Tim, who died 21, left for Omaha, where he rejoins his party. His wife is playing the role of Constance Haverhill in same co.

The S. R. O. placard was displayed at Heck's 21-27.

Manager Ballenberg, of the Pike, returned from New York 21 and reports his bookings for the season as now complete. The success attending the house thus far has been something remarkable, and, in fact, has been in excess of the most sanguine expectations of the management.

## DETROIT.

John L. Sullivan and Duncan B. Harrison played at the Lyceum to enormous houses Jan. 21-24 in Honest Hearts and Willing Hands. This attraction is surely a money-maker, and as it is on the road for that purpose it probably defies criticism.

Manager M. E. Jones, in a round of his best impersonations, including her latest success Joan of Arc. This piece was elaborately staged and was well received.

Miss Mather being called before the curtain half-a-dozen times. The supporting co. is an excellent one, including Ethel Skinner, John T. Malone, Louis Barrett and Tom Gens, the latter being an old Detroit boy, who first appeared in light opera.

M. B. Curtis in Sam'l of Posen 2-7.

Jim the Penman presented by a good co. at the Detroit Opera House did fairly well 21-24. Thomas E. Murray in Mr. E. was well received. McCaull Opera co. opened to a large house 26 and gave a very satisfactory performance with Dominick Murray and Ralph Delmar, drew tremendous houses at Whitney's Grand Opera House week of 1-24. Reilly and Wood's Vaudeville co., which includes the only Pat Reilly, Flora Wood and others, opened to a packed house 21, which will probably be repeated at every performance during the week. John J. Dowling and Sadie Hasson in The Red Spider and Nobody's Claim week of 1-7.

Digby Bell, the leading comedian of the McCaull Opera co., expected to make his home in Detroit, after returning from Italy, where he studied for many years. All of his near relatives live here. His uncle, Digby Bell, who was collector at this port for many years, recently died.

It is stated on pretty good authority that should the Hammond estate build as contemplated, that Shaw and Delano, of the Lyceum, will be managers of the Hammond Theatre.

Professor Hennepin has accepted an invitation to lecture before the Goethe Club of New York on Feb. 2, on "The Future of the Drama." Professor Hennepin is not permanently located in this city, having given up his residence in Ann Arbor, where he was Professor of Languages at the University for many years.

E. C. Sullivan, the "flustering" advertising agent of this city, has since the first of the season, published the programme at the Lyceum, and it is a thing of beauty. It is a very pleasing contrast to the ordinary bills of the play, and is a beautiful piece of work. Both the Lyceum and Mr. Sullivan are to be congratulated.

Heleen Bertram, the new prima donna of the McCaull Opera co., was here last week with one of the traveling Casino co's, and made a very good impression. She is an Indianapolis girl, and sang in church choirs there for years.

Adèle Aus der Ohe, the pianist, will appear at the Detroit Opera House Feb. 2, under the auspices of Manager Wainwright.

Pat Reilly stated to a local reporter that "skirt dancing" is no longer an attraction, and that it got to be such a bore that people would get up and walk out, while even the gods bled. He stated that he therefore discharged his four skirt dancers at Milwaukee last week, paid their fares back to England, and made them a present of \$500. The latter may be taken *cum grano salis*.

## SAN FRANCISCO.

JAN. 24, 1924.

The transfer of the Juch Opera Co. from the Baldwin Theatre to the Grand Opera House was a wise move on the part of Manager Alfred Bouvier, as the grand was well filled the entire week. Die Walkure, Lohengrin and Tannhauser filled out the week satisfactorily. Emma Juch, during the three weeks she has been here, has done more for the elevation of the lyric stage than Adeline Patti has done in the entire past. To-night closes the season. The Juch co. may come here again, but if they do Al Hayman will have a better percentage, or Mr. Locke will play elsewhere.

Donnelly and Girard in Natural Gas did a large week's business at the Finch, seven more nights close the engagement. Part Rosa Feb. 2 for two weeks. The Corinne Opera co. in Carmen is underlined.

The Widow O'Brien may run a third week at the Tivoli as the building continues to be crowded at every performance. Mollie Walton, Tillie Zallinger, Katie March and Alice Gaillard made a favorable impression. Girode-Girofola is underlined.

Joseph Grismer with his own co. has been presenting Beacon Lights at the Alcazar to large business during the week. Called Back is underlined, and the season, I believe, is for four weeks.

The Baldwin re-opened Monday night presenting Letra in Musette, after which Feb. 2, we will have All the Comforts of Home for at least a month.

Charles Reed and Fay Templeton in Miss McIntyre were favorably received at the California, where the patrons of the house like the production better than the critics do. They remain until Feb. 2.

Mrs. Charles Reed wears a very pretty ring, the gift of her husband. The stones spell her name, thus: R E E D, ruby, emerald, emerald, diamond.

Frank L. Hoag has returned from Honolulu looking well.

Wash. Norton, the old-time minstrel, is here, and is seen with Ben Cotton every day. Minstrel's has somewhat changed since their time.

## ST. LOUIS.

Clara Morris drew good-sized audiences at the Olympic Theatre week of Jan. 21-23. Sardou's intense realism, drama Odette was presented for the first time here, and, by request, Camille for one performance. Odette was the special attraction.

Howard Athenaeum Specialty co. week of 1-7.

Faust Up to Date, with its tuneful music and clever people, drew big audiences to the Grand Opera House week of 21. John Bell, Agnes Hall and Kate Castillon filled the principal parts.

The scenery and costumes were appropriate and picturesque. A Texas Steer week of 21.

The Little Tycoon played to large audiences at Pope's Theatre week of 21. Laura Millard, Jennie Southworth, Alice Hosmer, J. A. Libby, Alvin Barry and Will Mandeville contributed largely to the success of the opera. The chorus is strong and the scenery bright. Two Old Cronies week of 1-7.

Pat Rooney played to big business at Havlin's Theatre in Pat's New Wardrobe. His oddities kept the audience continually in a roar, and his co. is well selected for the week.

The London Gaiety Stars at the Standard Theatre drew well, and presented new and bright features in the burlesque line. Creole Burlesque co. week of 1-7.

Laura Millard, prima donna of our last Summer's Schneider Garden co., now filling the same position in the Little Tycoon co., has fully recovered from her recent illness and is again with the company, singing and acting the part of Violet most admirably.

Jennie Goldthwaite has joined The Tycoon co. Mittens Willett, of the Clara Morris co., is giving excellent support as leading lady to Miss Morris. She is a popular star.

John Bell, another St. Louisian, is doing excellent work with the Faust Up to Date co.

Mrs. J. A. Libby, of the Little Tycoon co., left that organization at close of St. Louis engagement and returned to New York.

## PITTSBURGH.

The Kendals drew brilliant audiences at the Bijou Theatre week ending Jan. 21. The Hustler 2-7.

The U. S. Mail did well at the Grand Opera House week ending 21. Good Old Times 2-7.

Hallen and Hart in Later On drew large and well-pleased audiences at the Duquesne Theatre week of 21-21. A Trip to Chinatown 2-7.

The Wilbur Opera co. is turning people away at Harris' Theatre.

May Howard's Burlesque co. drew packed houses at the Academy of Music.

Mrs. Scott Sargent gave dramatic readings 21, under the auspices of the Y. M. C. A., to a large audience.

Manager Wilt has released Nat Goodman from a date here this season to enable him to continue his New York run of The Nominee.

En Reynolds, of this city, has signed with Hoyt's He in the far East for next season.

Manager David Henderson stopped over here for a few days on his way from Boston to Chicago. He is much pleased with the success of the Duquesne.

Max Thurston, of the U. S. Mail, reports crowded houses everywhere.

J. K. Murray, who seasons with the Carleton Opera co., will star next season in a three-act comedy, The Irishman. His wife, Clara Lane, also with Carleton, is at her husband's home in this city for recreation until next season.

A. J. Shedd, manager of the U. S. Mail, formerly of the Bijou, has been very busy handshaking.

Our Amateurs "The Tuesday Night Club" were out in force Monday to see the Kendals.

James Whitcomb Riley, under the auspices of the Press Club, gave an entertainment 21.

Fred. Moreland, who has been in advance of Freeman's Bell Rings, left his co. at Glen and is at home here resting.

The delegates to the National Press Club's Convention were invited to the Duquesne Theatre 21.

The Bijou Theatre sent the prices up with a rush to the Kendals, but they were worth the price.

An East-End Theatre is now talked of, with not a few chances of success.

Charles McKeown, of the Later On co., has made a decided hit with his song "Comrades."

MacLennan's Royal Edinburgh Concert co. will give a return performance at Carnegie Hall Feb. 6.

## BROOKLYN.

Harry Hamlin's three-comedy, The Fakir, was the attraction at the Park Theatre week of Jan. 21-21. It drew crowded houses throughout the week and the singing and dancing were of a good order.

The engagement of the Kendals 21 has been the signal for making up theatre parties, treating the different plays and there has been a large advance sale.

The afternoon benefit, tendered to Mr. Tom Hayden by the women of Brooklyn, will take place 21. An excellent programme has been prepared. Fanny Davenport in Cleopatra 21.

Nellie McHenry was at Holmes' Star Theatre 21 and pleased the audience with her songs and dances. She appeared in six different characters in her new play Chain Lightning. Annie Ward Tiffin in The Step-Daughter 21.

Hyde and Behman offered a unique bill week of 21, with a specially engaged co. including the American Four, the Russell Brothers, the Tinkers, Lottie Wilson, Professor Thayer and his singing dog, and the Iman Sisters. Wallace Ross, Fred, Paulest and John Langan, the well-known outsmen, had a contest with Paul Bayton's land boats. An equally attractive programme is offered week of 21-27.

## BROOKLYN, E. D.

Elsie Leslie in Prince and Pauper did splendid business at Lee Avenue week of Jan. 21-21. Minnie Palmer in A Mile a Minute 21.

Mr. Barnes of New York City did good business at the Amphion week of 21-21. W. J. Starnes in Miles Nones 21-27.

Sin and Shadow, a strong melodrama, did good business at the Novelty week of 21-21. A Fair Rebel week of 21-27.

business at the Novelty week of 21-21. A Fair Rebel week of 21-27.

Gourlay and Hart's co. of comedians and specialty people in Grosvenor's Elevation crowded the theatre week of 21-21. Belle Clifton Burlesque and Specialty co. 2-7.

## CLEVELAND.

All the Comforts of Home opened a week's engagement at the Opera House Jan. 21. Large business all the week. This farce-comedy was presented by the original New York cast. McCaull Opera co. 2-7.

A Pair of Jacks opened at the Lyceum Jan. 21. It consists of a farce, with songs, dances, etc. The cast is strong. Good business all the week. The Burglar 2-7.

John A. Stevens presented Wife for Wife at Jacobs' week of 21-21. It was its first presentation here and made quite a hit. Good business. Bunch of Keys 2-7.

Irwin Brothers' Specialty co. attracted a large crowd at the Star 21. It is a well-organized co. The specialties are clean and good. The gymnasts, stink and Zeno, did brilliant acts in mid-air. May Howard Burlesque co. 2-7.

Frank Lamb joined All the Comforts of Home 21. He took the part of Tom McDow in a satisfactory manner.

## KANSAS CITY.

The Corsair was splendidly presented Jan. 21-21 at the Warbler Grand Opera House and drew large audiences. Bessie Tannehill as Corrad and Lida Blaw as Medora were charming and the male quartette was repeatedly encores. The stage settings were gorgeous and the music bright and catchy. Prof. Gentry's Equine Parade 1-7.

George Hatcher's Minstrels gave a fine performance at Gillis Opera House 21-21 to big houses. Howard Athenaeum co. 2-7.

Evangeline drew crowded houses at the Ninth Street Theatre 21-21. Henshaw and Ten Broeck 1-7.

Ada Lawrence and a good co. presented standard plays at popular prices at Midland Theatre 21-21, and drew large houses. Jennie Grief 1-7.

Costes Opera House was dark week of 21-21. The Little Tycoon week of 1-7.

There is some talk of improving the Ninth Street Theatre by lowering and enlarging the auditorium.

## LOUISVILLE.

Macaulay's opened week of Jan. 21 with The Burglar. The Bostonians finished the week, presenting Robin Hood and Carmen. Rhea next.

Dan Packard in The Boomer did a satisfactory business at the Masonic. Devil's Mine 2-7.

George C. Staley in A Royal Pass attracted large audiences at Harris'. The sensational railroad scene is very realistic. Co. good. N. S. Wood follows.

Sam T. Jack's Creole co. has been packing the New Buck to the doors. It is in fact a co. of clever colored people, male and female, who gave a really good variety performance.

Edward Risley's new song, "Baby's First Shoe," is a pretty ballad that is being sung with success by a number of professionals.

The Wilbur 21 received quite an addition to its chorus upon leaving here from among Louisville's stage-struck girls.

Fred Simpson writes his friends here that Julia Marlowe has entirely recovered her health and will shortly resume her tour under his management.

Joseph Ostrella is assisting the Amusement Committee of the Elks in preparing for the reunion to be held here in the Spring.

Daniel Cronin, of the Auditorium, is enjoying an outing in Cuba. Business Manager James B. Camp is holding the fort successfully during his absence.

The Bostonians rested here first three nights of week of 21. The Ovide Musin co. also spent a part of the time here.

Kathleen Kerrigan, who made so successful a debut at Macaulay's recently, did not join the Maco co., as stated. She will soon attempt a short starring tour of the towns in the vicinity of Louisville, supported by Walter S. Matthews.

## BALTIMORE.

J. L. St. John's course of lectures at the Lyceum has been one of the conspicuous successes of the season. The house was crowded nightly and with the most intelligent audiences ever gathered in a theatre here. The engagement will continue week of 21.

W. H. Crane in The Senator next.

At the Academy of Music, week losing a Doctor Bill proved a drawing card of more than usual power. The kangaroo dance of Louise Allen was the feature, and three or four encores were of nightly occurrence. J. B. Polk, Sadie Martinot, J. W. Jennings and the rest of the co. were conspicuous for good work. Later On, with Hallen and Hart, 2-7.

The return engagement of Francis Wilson in The Merry Monarch at Ford's Opera House 21-21 was a repetition of the big business done by him earlier in the season. Theatre parties, both social and from clubs and other organizations, were the order of the day. The lions next.

At Holiday Street Theatre, Silencia, under the management of H. C. Kennedy, closed a week of excellent business. Lost in New York next.

Hyde's Specialty co. presented an excellent society bill to big attendance at Korman's Monumental Theatre week of 21-21. Lily Clay's Colossal Gaiety co. next.

Neck and Neck pleased the lovers of sensational goodly numbers at Front Street Theatre 21-21. Leemo Brothers next.

Marie Hansen was ill during the early part of the week and unable to appear in The Merry Monarch. Her place was filled by Genevieve Harte. She resumed her duties Thursday night.

Michael McCormick had entered a suit in the Superior Court against Harris, Britton and Dean, claiming \$5,000 damages for alleged unlawful election from the Academy of Music on Dec. 26.

Sadie Martinot, who has been on the curtain fell on the first act of The Merry Monarch, and had to be taken to her room at the Bennett. Her part was assumed by Nellie Lingard.

The Kenilworth will present Home and Mr. Neighbor's Wife at the Lyceum 21.

## BOSTON.

There is no change week of 21 at either the H. H. Street, Museum or Park. Fanny Davenport still continues to dazzle audiences at the former. Betty's Finish and The Soldier hold the fort at the Museum and at the Park Ship Ahoy has proved a marked success, so much so that the management has canceled the February engagements at that house, and the piece is to run indefinitely.

Rose Coghlan is the bright particular star at the Globe week of 21. She appears in Nance Oldfield, Charles Reade's little comedietta, and as Lady Barker. She is now in both characters to a Boston audience. The only change in the week's bill will be on Wednesday's matinee, when Peg Wadsworth will be presented. Among the future bookings of this house the most notable, perhaps, is Nera. Next Thursday afternoon the ninth annual benefit of Boston Lodge Theatrical Mechanics' Association takes place at this house.

Fanny Davenport closes her Cleopatra season at the H. H. Street this week.

The Kendals begin a four weeks' engagement Feb. 2, the first of which will be devoted to The Spyrite. Mr. Crane follows the second week in March in The Senator.

The City Directory is announced for two weeks. Annie Pixley is announced for the week of Feb. 10 and 21. During the engagement she will present her new war drama, Kate. Following will come the New York Casino co.

The Hanlon-Volter-Martineti co. is in its second week at the Boston and doing an immense business. A Trip to Chinatown opens 21.

At the Grand Opera House the bill of the week is Grimes, Cellar Door.

Gus Hill's World of Novelties is the attraction at the Howard.

## WASHINGTON, D. C.

The County Fair drew packed houses at Alhambra's Jan. 21-21. James O'Neill in The Ideal Heart 2-7.

Mrs. Leslie Carter to good business at the National week of 21-21. Francis Wilson 21-21.

Last in New York did good business at Harris' 21-21. P. P. Baker 21-21.

Hyde's Specialty co. at Korman's 21-21. Yank Hoe and Omelette open at Washington House 21-21.

## CORRESPONDENCE.

## ALABAMA.

NEW DECATUR. ECHO'S OPERA HOUSE. Thomas W. Keene as Richard III. Jan. 27 to the largest audience of the season; the S. R. O. sign made its appearance early in the evening.

ANNISTON. NOBLE STREET THEATRE. Evans and Huey in A Parlor Match Jan. 21 to good business. A delightful audience. Thomas W. Keene in Richard III. to a large and fashionable audience at advanced prices. Good co., the leading lady, Lavina Shannon, doing a special mention, James O'Neill in The Ideal Heart 21 to a large house. Daniel Friedman's The Wife co. 21.

HUNTSVILLE. CITY OPERA HOUSE. Northern Murdoch co. in Hood of Gold Jan. 21 and A Glass Woman 21 to poor business. Thomas W. Keene in Richard III. to a select and appreciative audience.

THEATRE. The Opera House is now under the management of C. H. Haise, a most promising and popular business man, who is sure to make a success of it. Mr. Wheelan has resigned. The past season has been very successful, reflecting much credit on his managerial ability.

## ARKANSAS.

PINE BLUFF. OPERA HOUSE. Frank Jones in 6-7 County Cousin to fair business Jan. 21.

FORT SMITH. GRAND OPERA HOUSE. Fred Warle and Mrs. D. P. Bowers Jan. 21 to a packed house at advanced prices. Henry VII. waste the bill and was well received. Mr. Warle is also at Central Walser. The Nabobs 21; Aunt Jack 21.

HOT SPRINGS. OPERA HOUSE. Corinne's Comic Opera co. Jan. 21 in The Gipsy Baron at advanced prices to large and appreciative audiences. General satisfaction. Frank Mayo and co. 21 in Nordick to very good business. A Barrel of Money 21 to a well-pleased house.

## CALIFORNIA.

VISALIA. ARMORY HALL. Part Rosa in Imp to a fair house Jan. 21.

LOS ANGELES. GRAND OPERA HOUSE. Part Rosa Jan. 21 to good business. LOS ANGELES THEATRE. Dark. Alhambra Theatre 21-21 and Seven Woodcomb week of 21-21.







SPURANE PALLY, SPURANE, ARBITOR: U



THE WIFE: New Orleans, La., Feb. 1-7, Pensacola, Fla., 9, Mobile, Ala., 10, Decatur, 12, Knoxville, Tenn., 13, Chattanooga 14.  
TRUE IRISH HEARTS: Chicago, Ill., Feb. 2-7.  
THOMAS W. FERGUSON: Chicago, Ill., Feb. 2-7.















# THE PATROL.

This great melodrama will make a preliminary season, beginning early in April. We desire to open correspondence with the very best people representing the stage, to create the various characters in **THE PATROL**. Understand clearly and avoid a refusal. The very best only will be engaged. Would like to hear from a competent male quartette.

**A. H. SIMON and SCOTT MARBLE, Managers of The Patrol.**

CARE OF THE CHICAGO BANK NOTE COMPANY, CHICAGO, ILL.

## THE BARTON OPERA HOUSE

Seating Capacity, 1,500. Situated on Ground Floor.

**FRESNO, CAL.**

ROBERT BARTON. PROPRIETOR AND MANAGER  
C. M. PYKE. BUSINESS MANAGER

One of the Largest, Handsomest and Most Thoroughly Equipped Theatres on the Pacific Coast.

AUSPICIOUSLY OPENED SEPTEMBER 29, 1890, BY MR. HENRY E. DINEY

AND HIS COMPANY OF MERRY PLAYERS.

Mr. Diney pronounced publicly that the Barton Opera House was the finest and most thorough he had ever played in. Mr. Howard of the Diney Company says the Barton is one of the most beautiful and complete opera houses he ever saw.

For dates and particulars apply to C. M. PYKE, Business Manager, Fresno, Cal.

**ARMORY HALL.** on second floor, connecting with first balcony of theatre, 60-75 feet. Ceiling richly arched and 25 feet high. Incandescent lights throughout. Is now open and especially suited for concerts, etc.

## Boyd's New Theatre

**OMAHA, NEB.**

THOMAS F. BOYD. Lessee and Manager

Will be Opened on Monday, Aug. 31, 1891. On the Ground Floor. Seating Capacity, 1,950.

This house will stand high in the list of the most costliest and most magnificent Theatres in America.

It will be the finest and best appointed Theatre in this country until a better one is built. — J. B. M. H. V. A. L. K.

The greater part of the season of 1891-92 already booked. Applications for the opening week, for which a certainty will be paid, may now be made to

THOMAS F. BOYD, Manager.

CHAS. FROHMAN, and KLAU & ERLANGER, New York Representatives

## 1891. SEASON 1892. Mr. FREDERICK PAULDING

Will appear in an Original Spectacular, Sensational, Comedy-Drama of New York Life, by the late WILLIAM IRVING PAULDING, entitled

## The Struggle of Life.

Produced with a very Strong Company, Excellent Chorus, Original Music, Elaborate Printing, Appropriate Costumes and Magnificent Scenery, specially built, painted and carried for this most Complete Production.

The above title and play are the sole property of FREDERICK PAULDING, of New York, and any person infringing on his rights will be prosecuted to the full extent of the law. Time rapidly filling.

Address for time and terms,

FREDERICK PAULDING, Jefferson-Florence Comedy Company

Also, GEO. L. SMITH, Manager, care Frohman's Exchange, 49 W. 25th Street.

Everybody rejoices  
At the complete recovery of  
Miss Julia Marlowe,  
Who will resume her tour  
March 9, 1891,  
At Ford's Grand Opera House,  
Baltimore.  
Her next season will commence  
Sept. 14, 1891,  
At the Broad Street Theatre,  
Philadelphia.  
Address all communications to  
Fred. Stinson, Manager,  
Care E. H. Low, 94 Broadway, N. Y.

## A GOD OF GOTHAM

By LEE HASCOW.

An exceedingly original and striking story, it will hold the reader's attention from beginning to end.

PRICE, 50 CENTS.

G. W. Dillingham, Publisher, New York.

## THE GREATEST OF THE AGE.

The Mysteries and Secrets of Educating Animals.

A full and complete experience of twenty years of the author. It is a plain, simple, and single way a child can understand and teach a horse to tell time from a watch, his age, riding, games, to walk, to run, to jump, to break, to kick, to enter, to make, to move, to stop. The book is 100 pages, 100 illustrations, the complete and full. Send postal note, 50¢ for work, illustrated, containing nearly 100 pages, postpaid.

Address G. A. PALMER, Portland, Ind.

Send stamp for circular.

## NOTICE.

**Dramatic Authors and Managers.**

Respectfully, critically, revised, or rewritten. Full outline of plots written, to order, on original or suggested stories. Plots, as recommended by Managers and Stars.

ALFRED HENNEQUIN, PH. D.,

Author of "The Art of the Dramatist," etc.  
64 Adams Ave., E., Detroit, Mich.

## TOUR OF

## Maude Granger

In Richard Dancy and Lucy Hopper's play

## INHERITED

L. Heritage & Helene.

Communications to

W. M. WILKISON,  
Manager,

Care Klaw & Erlanger, 25 W. 30th St., New York.

## MAGGIE MITCHELL

SUPPORTED BY

HER OWN DRAMATIC COMPANY

TIME ALL FILLED. COMPANY COMPLETE.

CHARLES ABBOTT,  
Manager.  
Address ABBOTT AND TRAIL,  
4100 Broadway, Room 17.

## OPEN TIME.

CLEVELAND, O.—Week of Feb. 23, 1891

EUCLID OPERA HOUSE.

Address A. F. HARTZ,  
Gaiety House, New York.

## WANTED TO BUY OR LEASE

One first-class sleeping-car containing no less than twenty double berths and one stateroom; also a car at least sixty-five feet long, suitable for transporting **FOUR HORSES, PATROL WAGON, SCENERY, etc.** Cars must be in good condition, equipped with Miller or Canney coupler, platform, air-brakes, etc. State **LOW-EST CASH** price.

1890 SEASON 1891

**RICHARDSON AND FOOS,**

**THEATRICAL**

## Printers & Engravers

112 Fourth Avenue, New York.

GEORGE PATTERSON, SOLE PROPRIETOR

Most complete Show-Printing House in the world. None but the best artists engaged.

## STOCK PRINTING FOR

MONTE CRISTO,  
TEN NIGHTS IN A BAR-ROOM,  
MOTHS,  
DIPLOMACY,

CORSICAN BROTHERS,  
DR. JEKYLL AND HYDE,  
TWO ORPHANS,  
TWO NIGHTS IN ROME.

PANTOMIME, BURLESQUE AND VARIETY CUTS.

First-class Work Only at Reasonable Prices.

ESTIMATES CHEERFULLY GIVEN.

## NOTICE TO SHOWMEN

Showmen contemplating getting out new printing will find it to their advantage to write to the

## Ledger Job Office

before placing contracts. We are turning out wood work never before attempted. Prices cheaper than lithography and work much stronger.

Get Your Orders in Shape Now. Don't Wait Until the Rush Comes.

For further information write to

LEDGER JOB OFFICE,

THOMAS S. DANDO, Manager, Sixth and Chestnut Streets, Philadelphia.

# Don't kick



because your business is bad but advertise if you don't know how to, write to us and we will tell you.

We will prepare your advertisement or give you advice and assistance to aid you in preparing it yourself. We will have the advertisement set in type and procure illustrations if any are needed. When a satisfactory advertisement has been produced we will furnish proofs and an electrolytotype pattern to be used in duplicating the advertisement if the display or illustration make an electrolytotype desirable.

Address GEO. P. ROWELL & Co.,  
Newspaper Advertising Bureau,  
10 Spruce St., N. Y.

## H. C. Miner's Enterprises.

H. C. MINER'S FIFTH AVENUE THEATRE, New York | H. C. MINER'S BOWERY THEATRE, New York  
H. C. MINER'S PEOPLE'S THEATRE, New York | H. C. MINER'S EIGHTH AVENUE THEATRE, New York  
H. C. MINER'S NEWARK THEATRE, Newark, N. J.  
Cash Office "CITRA." Address all correspondence to H. C. MINER, Fifth Avenue Theatre, New York